

# Bonhams

## Passion and Philanthropy: Chinese Art from The Metropolitan Museum of Art

New York | March 18, 2024



Photo courtesy of The Metropolitan Museum of Art





# Passion and Philanthropy:

## Chinese Art from The Metropolitan Museum of Art

New York | Monday March 18, 2024 at 9am

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29806  
Lots 1 - 193

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Wednesday March 13, 10am-5pm  
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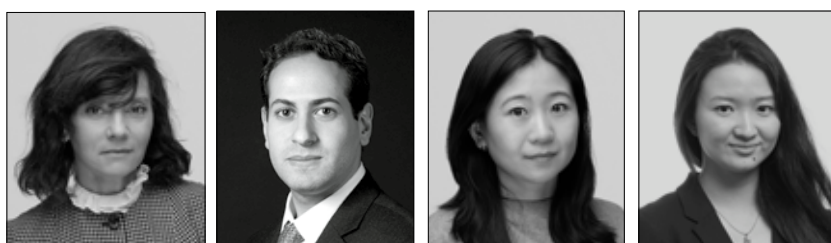
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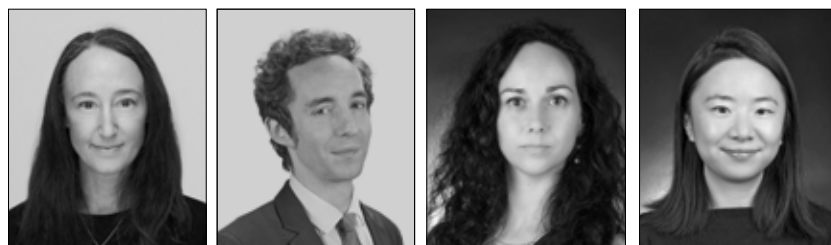


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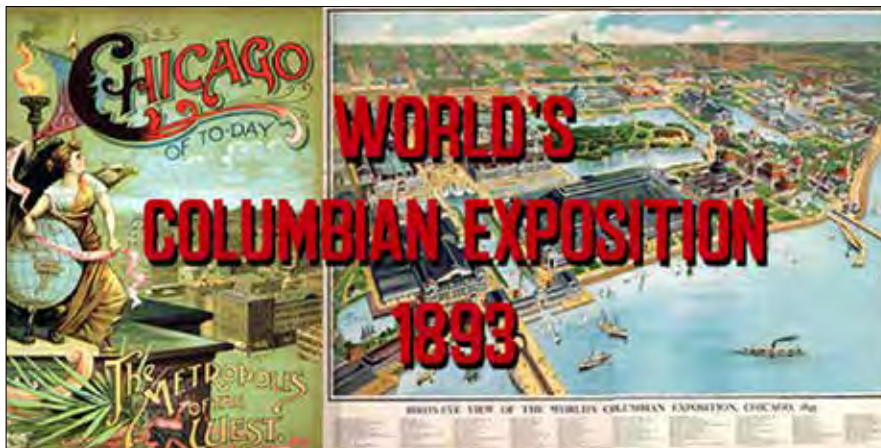
# Passion and Philanthropy: An American Tradition



Each of the twenty-four illustrious figures whose donations form the corpus of this sale contributed their time, wealth, and passion to support and expand the great collections of the Metropolitan Museum of Art. They played their part in a continuing tradition of philanthropy founded in mid-19th century America, when highly successful business leaders of the Gilded Age, their partners and families assumed a role of cultural leadership and responsibility in their growing cities to enrich the lives of the public. Using well-honed business skills that made them millionaires in the financial houses, railroads, stock yards, and department stores, these leaders of industry founded and ran libraries, orchestras and expositions, designed to serve the public and financed to do so. One of the major results of these business-civic partnerships was the founding of four major museums in the short span of ten years, led by the Metropolitan Museum of Art (1870), the Boston Museum of Fine Arts (1876), the Philadelphia Museum of Art (1876) and the Art Institute of Chicago (1879).

The great Expositions of the late 19th century – the 1867 Paris Exhibition Universelle, the 1876 Philadelphia Centennial Exposition, and the 1893 World's Columbian Exposition in Chicago - and a core group of collector-advisors and dealers provided a venue for and guidance to the great early collectors of the Gilded Age from the 1870's to the 1920's. In Europe, Samuel Bing, Matsui Bunkio, C.T. Loo, Joseph and Henry Duveen - and in America, Samuel Avery, William Sturgis Bigelow, Edward Morse and Ernest Fenollosa, assisted Henry O. Havermeyer, Samuel T. Peters, John Pierpont Morgan, William Thompson Walters Charles Lang Freer, Charles Stewart Smith, and Benjamin Altman, among many others, to form great collections of Chinese and Japanese art which now reside in these major institutions.

As a commissioner of Fine Arts to the 1862 Paris Exhibition Universelle, Samuel P. Avery (1822-1904), already a collector of European paintings and Chinese porcelain, encouraged his fellow colleague and friend, William Thompson Walters



(1819-1894) to augment his budding Japanese collection with Chinese porcelain. Avery became a highly respected art advisor in New York; access to knowledge of Chinese art connoisseurship was enhanced by Avery's brother who became US Minister to China in 1874. Samuel Avery made sure that every public collection had Chinese ceramics. Eighty-two objects from his seminal 1879 sale of over thirteen-hundred Chinese and Japanese porcelains to the Met are included in this sale.

The Philadelphia Centennial Exposition broadened the opportunities for acquisition by such illustrious figures as Henry O. Havemeyer, Charles Stewart Smith, and Mr. and Mrs. Samuel Coleman who became early benefactors to the Metropolitan Museum. The 1893 Chicago World's Columbian Exposition opened the floodgates of opportunity

for board members of the newly-founded Art Institute of Chicago to broaden their interests from Impressionist paintings to acquire Chinese and Japanese art. Inspired, or just competitive, Marshall Field (1834-1906) stepped up with eight million dollars cash to found the Field Museum; he hired his first curator, Berthold Laufer (1874-1934) in 1911.

Charles Lang Freer was encouraged to collect by the success of the World's Columbian Exposition. As one of the greatest and most highly respected collectors of the early 20th century, Freer and his Detroit home and later New York residence became a pilgrimage destination for collectors, museum curators and dealers, among them the Havemeyers, Samuel T. Peters, Agnes and Eugene Meyer and S.C. Bosch-Reitz, the Met's curator of Far Eastern Art from 1912-1927.



Charles Lang Freer, 1916; photograph by Edward Steichen, FIS Archives, A1993.05



Berthold Laufer

Freer, Berthold Laufer and A.W. Bahr shared an interest in early jades at a time when little was known of Neolithic China's jade outside the work of Wu Dacheng (1835-1902), whose 1889 illustrated work titled *Guyu tukao* contained line drawings of known jade types and information on their function based upon classical texts. While both Laufer and Freer made extensive trips to China between 1901 and 1911 and there met collectors and dealers such as C.T. Loo, Yamanaka Sadajiro, Huang Jun, and Duanfang, there was no archaeological basis on which to date the examples they saw and purchased. Freer shared his interest, current knowledge and passion with his friend, Samuel T. Peters, then a distinguished collector of Chinese Imperial porcelain. Peters formed his own large collection of jade based on the current standards of connoisseurship and knowledge of the day and donated it to the Met in three stages (1911, 1913 and 1916). The 1911 and 1913 donations were purchased from Yamanaka, who had established a branch of his business in New York in 1895. Peters' October 22, 1921 New York Times obituary records his gifts as "a collection probably unsurpassed anywhere." Total of over three-hundred and thirty pieces from these three donations are included in this auction.

While the majority of the objects offered for sale come from two sources, the other distinguished figures whose donations complete the corpus of this group include giants in the history of American industry and philanthropy who contributed their knowledge, energy, passion and wealth during and after their lifetime to the Metropolitan Museum. All twenty-three donors are profiled in the following pages.

#### **Selected Bibliography:**

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Yijing Wang, *Tales of Stone: Collecting Archaic Chinese Jades in the U.S., 1901-1950*, A Thesis Presented in Partial Fulfillment of the Requirements for the Degree Master of Arts, Arizona State University, May 2014



Photo courtesy of The Metropolitan Museum of Art

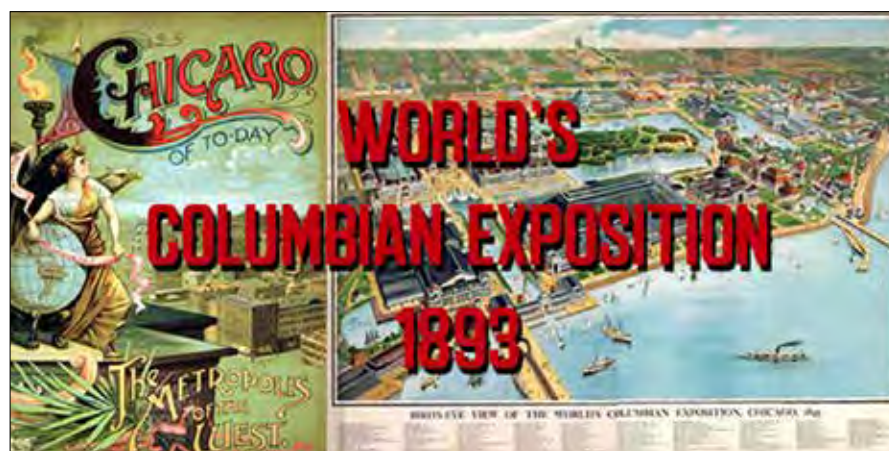
# 傳雅濟慈：美國慈善收藏源流



本序附圖中的二十四張肖像中的人物，皆為曾經不吝付出時間、財富及熱情為大都會藝術博物館館藏添金加彩的美國收藏家，本場拍賣中的拍品亦悉數出自他們的慷慨捐贈。文物捐贈這一慈善傳統在美國可溯源至十九世紀中葉，當時地位煊赫的商業巨子開始牽頭帶領事業夥伴及家族成員積極扶持所在地的文藝事業，以豐富公眾的文化生活，而他們也理所當然地成為了文藝行業的領袖。這些慈善家在自身從事的各類行當如鐵路建設、金融投資、百貨經營和股票市場等處，練就了運斤成風的商業能力，及其跨入文化教育領域，便有的放矢地設法舉措，為公共文藝項目解囊相助。這種商業扶持與市民建設相協作的模式帶來顯著成效，其中之一便是在短短十年內，美國四大博物館的相繼落成：1870年，大都會藝術博物館建成；1876年，波士頓美術館及費城藝術博物館開放；1879年，芝加哥藝術學院成立。

十九世紀末，世界各地的藝術博覽會亦接連舉辦，如1867年的巴黎世博會、1876年的費城世博會、1893年芝加哥世界紀念哥倫布博覽會等。這些藝術展會為提供了琳瑯滿目的珍品和選購佳所，更便於藝術顧問和古董商們為崛起於「鎔金歲月」（

十九世紀七十年代至二十世紀二十年代）的早期藏家們提供購藏指導。當時歐洲最負盛名的藝術商人有薩穆爾·賓（Samuel Bing, 1838-1905）、松木文恭（Bunkio Matsuki, 1867-1940）、盧芹齋（C.T. Loo, 1880-1957）及約瑟夫（Joseph Duveen, 1869-1939）與亨利·杜維恩（Henry Duveen, 1854-1919）兄弟，而活躍在美國的知名藝術顧問則有塞繆爾·艾弗里（Samuel Avery, 1822-1904）、威廉·斯特吉斯·畢格羅（William Sturgis Bigelow, 1852-1929）、愛德華·莫爾斯（Edward Morse, 1838-1925）及歐內斯特·費諾洛薩（Ernest Fenollosa, 1853-1908）等。在這些智囊團的助力下，亨利·海維梅爾（Henry O. Havemeyer, 1847-1907）、塞繆爾·彼得斯（Samuel T. Peters, 1854-1912）、約翰·皮爾龐特·摩根（John Pierpont Morgan, 1837-1913）、威廉·湯姆遜·沃爾特（William Thompson Walters, 1819-1894）、查里斯·朗·弗利爾（Charles Lang Freer, 1854-1919）、查里斯·斯圖爾特·史密斯（Charles Stewart Smith, 1859-1934）及本傑明·奧特曼（Benjamin Altman, 1840-1913）等藏家紛紛建立起中日藝術私人收藏，這些珍品亦最終安家於世界各大文博機構。



塞繆爾·艾弗里是1867年巴黎世博會的委員之一，其收藏品類以歐洲繪畫及中國瓷器為主，他積極鼓勵專收日本藝術的好友威廉·湯姆遜·沃爾特斯在其收藏中納入中國瓷器。艾弗里是紐約頗有名望的藝術顧問，其弟艾忒敏 (Benjamin Parke Avery, 1828-1875) 於1874年被任命為美國駐華大使，這也為艾弗里更好地接觸中國藝術鑒賞門路提供了便利。在其職業生涯中，艾弗里盡其所能地為各大機構物色中國瓷器藏品。1879年，大都會藝術博物館向其購入逾三百件中日瓷器，本場拍賣中便有82件瓷器源自是次購藏。

常光顧費城世博會的藏家有亨利·海維梅爾、查里斯·斯圖爾特·史密斯及塞繆爾·科爾曼 (Samuel Coleman) 伉儷，他們亦是大都會藝術博物館館藏的早期捐贈人。芝加哥藝術學院理事會過去僅對印象派繪畫的購藏較為關注，1893年，該市舉

行的世界紀念哥倫布博覽會拓寬了理事會成員的興趣，漸將中日藝術納入其購藏範疇中。1911年，馬歇爾·菲爾德 (Marshall Field, 1834-1906) 豪擲八百萬美元在芝加哥建立菲爾德博物館 (Field Museum)，並誠聘霍爾德·勞費爾 (Berthold Laufer, 1874-1934) 為策展人。

紀念哥倫布博覽會聲名遠揚後，亦吸引了當時赫赫有名的藏家查里斯·朗·弗利爾的光顧。其收藏豐龐，積佈宅邸，以至於其於底特律及紐約的住所在當時已成為藏家、策展人及古董商的朝聖之地，海維梅爾家族、塞繆爾·彼得斯、艾涅絲和尤金·邁耶伉儷 (Agnes and Eugene Meyer) 及1912-1927年間任大都會藝術博物館遠東藝術部策展人的波世萊茲 (S.C. Bosch-Reitz, 1860-1938) 均曾慕名拜訪。



查爾斯·朗·弗利爾 (Charles Lang Freer, 1854–1919) 肖像，愛德華·史泰欽 (Edward Steichen, 1879–1973) 攝於1916年，圖片來源：FIS Archives, A1993.05



霍爾德·勞費爾 (Berthold Laufer, 1874–1934)，圖片來源：<https://memim.com/berthold-laufer.html>

弗利爾、勞費爾和活躍於中英美三國的收藏家巴爾 (A. W. Bahr, 1877-1959) 均對中國古玉青睞有加，殊為難得。二十世紀初，大多數人對新石器時代玉器的認知僅建立在吳大澂 (1835-1902) 於1889年付梓的《古玉圖考》一書，書中收錄有玉器線描圖，並根據典籍記載簡述器物用途。雖然在1901至1911年間，勞費爾和弗利爾多次深度造訪中國，並結識了盧芹齋 (1880-1957)、山中定次郎 (1866-1936)、黃濬 (1888-1944)、端方 (1861-1911) 等古董商及藏家。然而，囿於出土標準件的匱乏，人們對所購之物的斷代模稜兩可。而後，弗利爾將自己對古玉的興趣、知識和熱情全數與以收藏御瓷為主的主摯友塞繆爾·彼得斯分享，彼得斯便仰靠當時的鑒定標準逐漸建立起自己的玉器珍藏，並最終分三次 (1911年、1913年及1916年) 贈予大都會藝術博物館。其1911、1913年餽贈的玉器皆購自於山中定次郎在紐約1895年就開張的藝廊。1921年10月22日《紐約時報》刊登了彼得斯的訃告，盛讚其贈予大都會藝術博物館的古玉收藏實為“前無古人後無來者”，本場拍賣中的330多件玉器便出自這三批捐贈。

本場拍品大多出自彼得斯和艾弗里兩位名家舊藏，餘者亦都是對大都會藝術博物館傾以畢生所藏及所學、注以十分熱忱與心力的美國慈善家、工業巨頭之珍藏，本文後詳附了二十三位是次大都會藝術博物館館藏拍品捐贈者的小像，以茲為敬。

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《塞繆爾·彼得斯 (Samuel T. Peters) 辭世：煤炭大亨向藝術博物館捐贈稀世玉器收藏》(Samuel T. Peters Dead: Coal Dealer Gave a Rare Collection of Jades to Art Museum)，《紐約時報》1921年10月22日，[https://timesmachine.nytimes.com/times-machine/1921/10/22/112679974.pdf?pdf\\_redirect=true&ip=0](https://timesmachine.nytimes.com/times-machine/1921/10/22/112679974.pdf?pdf_redirect=true&ip=0)

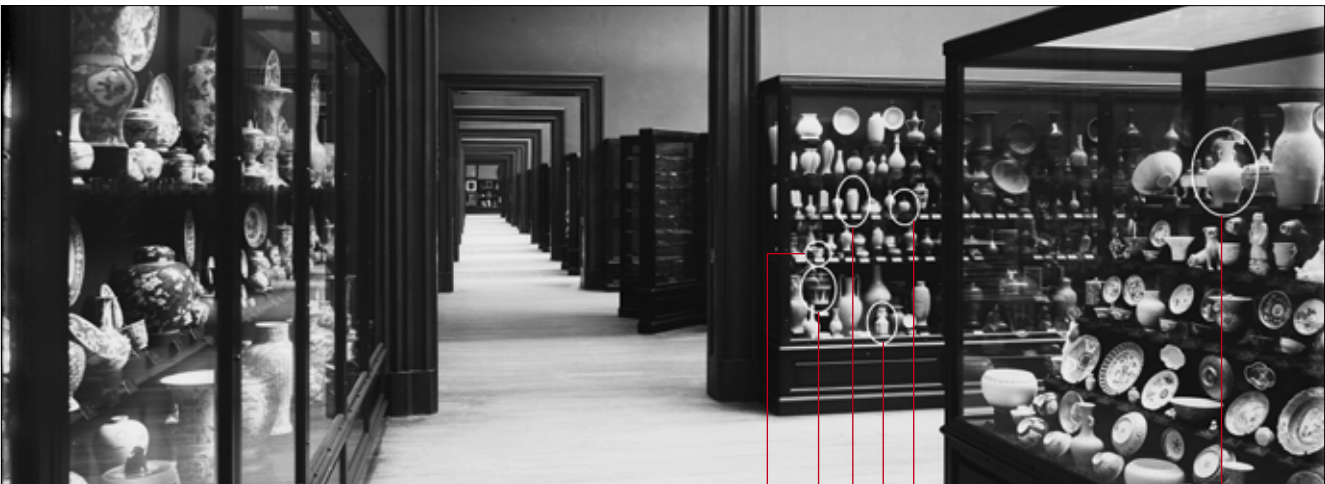


Photo courtesy of The Metropolitan Museum of Art





# The Metropolitan Museum Galleries, 1907



A B C D E F



G H I J K L M N O P Q R S



T U V

# The Metropolitan Museum Galleries, 1918



W

## LEGEND

- |                     |                     |
|---------------------|---------------------|
| (A) LOT 92 (1 OF 2) | (M) LOT 20 (1 OF 2) |
| (B) LOT 38          | (N) LOT 1           |
| (C) LOT 27 (1 OF 2) | (O) LOT 12          |
| (D) LOT 36          | (P) LOT 5           |
| (E) LOT 33 (1 OF 3) | (Q) LOT 15          |
| (F) LOT 31          | (R) LOT 14          |
| (G) LOT 9           | (S) LOT 13          |
| (H) LOT 19 (1 OF 3) | (T) LOT 18          |
| (I) LOT 11          | (U) LOT 24          |
| (J) LOT 19          | (V) LOT 45          |
| (K) LOT 7           | (W) LOT 52          |
| (L) LOT 21          |                     |

All photos courtesy of The Metropolitan Museum of Art



Lots 9, 13, 15, 21, 55, 57, 58, 59, 60 (part lot), 71, 75, 82



a. m. Avery  
R. Madrozo  
1876



Portrait of Samuel P. Avery  
National Museum of American History



Samuel Putnam Avery, painted by Charles Loring Elliott in 1863.  
Source: [https://en.wikipedia.org/wiki/Samuel\\_Putnam\\_Avery](https://en.wikipedia.org/wiki/Samuel_Putnam_Avery)

## Samuel Putnam Avery (1822-1904)

### Lots 1 - 51

Samuel Putnam Avery (1822-1904) was born 17 March 1822 in New York City, a son of a leather merchant, Samuel Avery, and Hannah Parke Avery. In 1832 his father died in a cholera epidemic, leaving the family in poverty. By 1840 he and his brother Benjamin Parke were apprenticed to learn engraving on copper and were both employed by the American Bank Note Company. He and his brother then turned to wood engraving for leading publishers in New York. In the 1840s newspaper illustrations were rare, but the Mexican War of 1845-47 created a demand for wood engravings of battle scenes, encampments, people and views in the war areas. Avery engraved many of the illustrations in the *Weekly Herald* and the *New York Herald*.

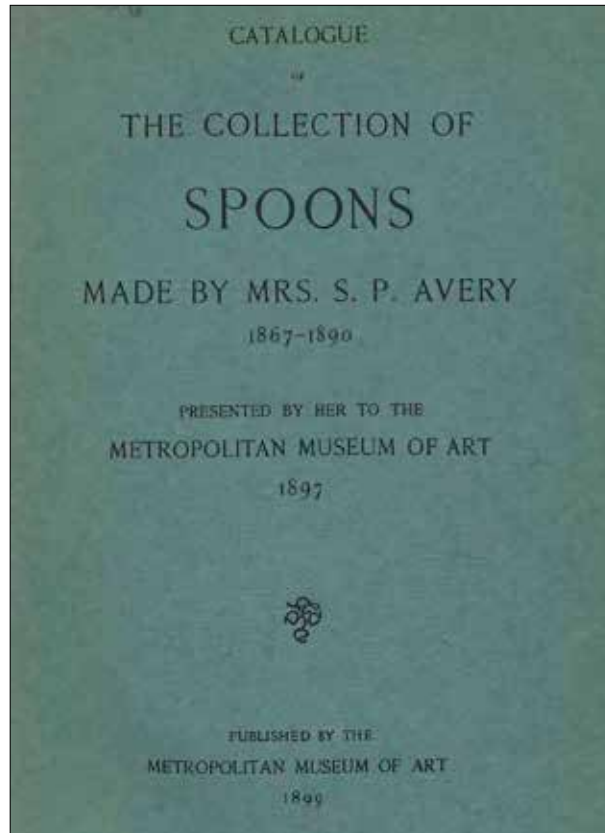
By 1844 he was married to the artist, collector, and benefactor, Mary Ann Ogden (1825-1911), and launched a new chapter of his career the following year as an art dealer. He built a solid reputation over the next twenty years and in 1867 was appointed Commissioner in charge of the American Art Department of the Exposition Universelle in Paris, an important and prominent position. Avery and his wife travelled to Europe annually to acquire historical and contemporary paintings, prints, and books, and to commission works by living artists for either sale through their gallery or to keep as part of their personal collection. In this endeavor he was initially sponsored by William T. Walters (1820-1894), a Baltimore businessman and founder of the Walters Art Gallery in Baltimore, with whom he had a long and



Portrait of Mrs. S.P. Avery by Jean-Ernest Aubert.  
Source: [https://en.wikipedia.org/wiki/Mary\\_Ann\\_Ogden\\_Avery](https://en.wikipedia.org/wiki/Mary_Ann_Ogden_Avery)

fruitful partnership, buying in France and selling in New York, and splitting the profits. The international art market was just starting to take shape when Avery entered it in the 1860s. The volume of his business was such that between 1864 and 1889, Avery sold more than 1,500 artworks to nearly 400 collectors through his auctions. His private clients included influential railroad magnates, bankers, and politicians, that included William Henry Vanderbilt (1821-1885), James Jerome Hill (1838-1916), William Wilson Corcoran (1798-1888), and Edwin Denison Morgan (1811-1883). As the collecting of art occupied the minds of New York's social and civic communities, Avery became increasingly active and prominent. He was an active committee member of the Union League, and when in 1868 their club president John Jay asked the art committee, on which Avery served as secretary, to pursue the idea of a national New York Art Museum, he was among fifty people chosen to draw up a scheme of organization. The "General Committee of the Metropolitan Museum of Art" emerged with John Taylor Johnston as president, and Avery was elected to the Board of Trustees, on which he served until his death.

In 1879, the Museum purchased more than 1,200 ceramics, predominantly Chinese, from the Avery Collection. He was also instrumental in building the Museum's library and donated numerous art books, including now-rare first editions of seventeenth- and eighteenth-century classics of art history as well as a collection of fine bookbinding's. At the Metropolitan Museum, as well as at the New York Public Library, the Grolier Club, and the Union League Club, he curated and lent to groundbreaking exhibitions of prints. In 1900, he established the Print Collection of the New York Public Library by donating a collection of 17,775 prints, including works by Mary Cassatt (1844-1926), James Abbott McNeill Whistler (1834-1903), Joseph Mallord William Turner (1775-1851), and Édouard Manet (1832-1883). Avery's prints included a strong holding of the prints of Francisco Goya that included a set of fine early impressions of the *Caprichos*, purchased from the collection of Dante Gabriel Rossetti. Following the death of their son, Henry Ogden Avery (1852-1890), Samuel and Mary Ann Avery established the Avery Memorial Library (now the Avery Architectural and Fine Arts Library)



The Collection of Spoons catalogue cover

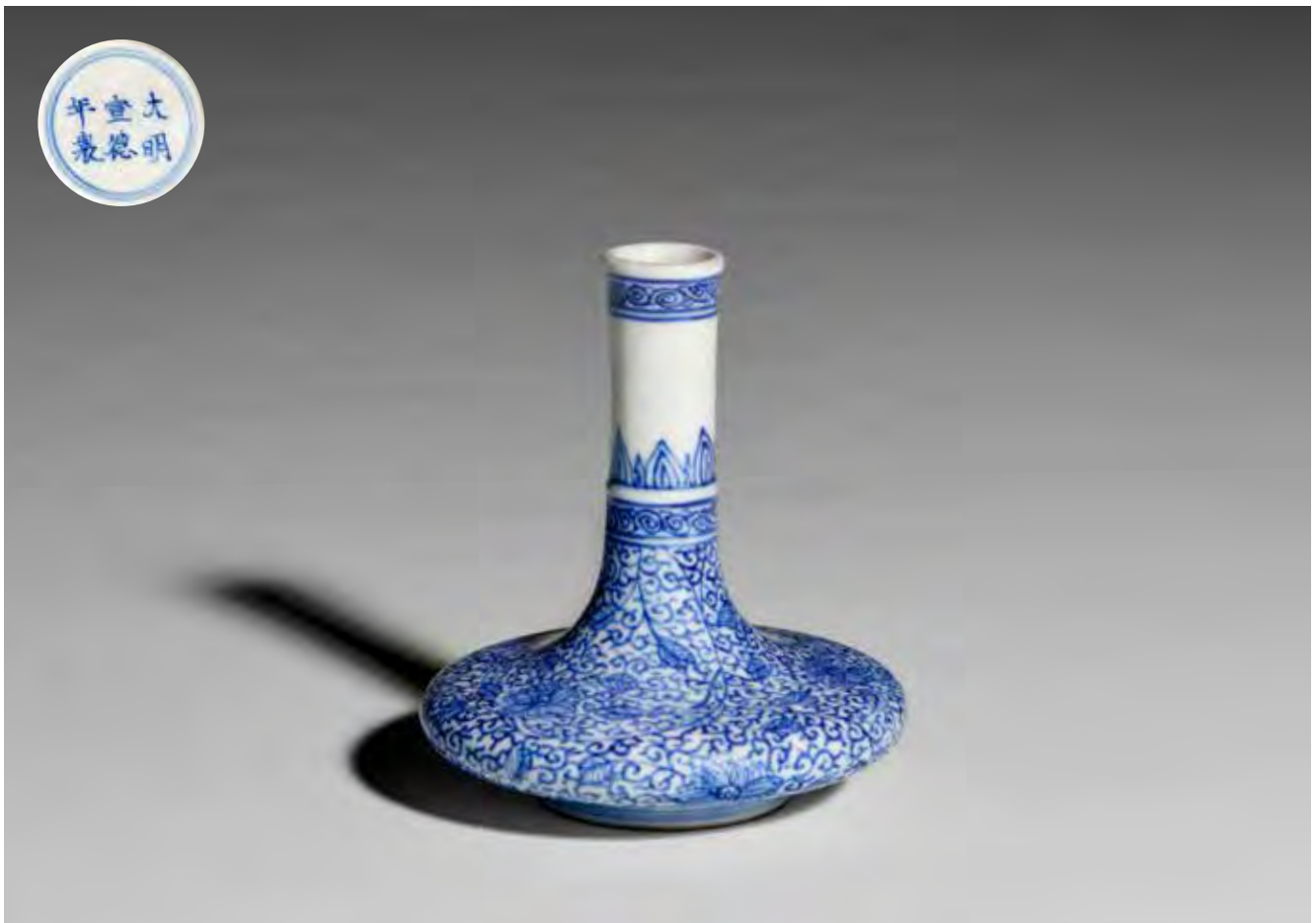
at Columbia University, in memory of Henry, who had been the University's first professor of architecture. To support the library, the Averys donated a collection of 2,000 books, mostly in architecture, archaeology, and the decorative arts, a large number of Henry's original drawings, as well a \$30,000 gift to establish an endowment to grow the library's collection. In the years following her husband's death, Mrs. Avery donated their collection to The Metropolitan Museum of Art, which included over 100 Asian ceramics. Mr. Avery's ledger books, and many his letters and diaries, are now also housed at the Museum.

The next tranche of items given or purchased by the Avery fund (Samuel and Mary Ogden Avery) entered the Metropolitan Museum Collection in 1909. Like her husband she was an avid art collector and a benefactor to the Metropolitan Museum of Art and Columbia University. Mary Ann Ogden Avery was born in New York, in 1925, the daughter of Henry Aaron and Katharine Conklin Ogden. She married Samuel Putnam Avery in 1844. Together they had six

children. Mary was herself a watercolorist and collected spoons from numerous American and European sources and which she later donated to the Metropolitan Museum of Art.

#### Sources:

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<https://www.metmuseum.org/art/libraries-and-research-centers/watson-digital-collections/manuscript-collections/samuel-putnam-avery-papers>  
[https://en.wikipedia.org/wiki/Samuel\\_Putnam\\_Avery](https://en.wikipedia.org/wiki/Samuel_Putnam_Avery)  
<https://research.frick.org/directory/detail/10>  
<https://academic.oup.com/jhc/article-abstract/31/2/403/5133454?redirectedFrom=fulltext>



1 □

**A MINIATURE BLUE AND WHITE SOFT PASTE PORCELAIN  
'LOTUS' VASE**

Kangxi

Of unusual, compressed form, the widely spreading body rising from a short foot to a tall, slightly waisted, cylindrical neck, painted in an attractive cobalt blue with dense curling leafy scrolls with lotus flowerheads borne on curling floral scrolls that continue up the neck to a narrow band of whorls and a raised bowstring band beneath upright lappets, the rim with further a whorl band, an encircled six-character *Xuande* mark to the base.

2 3/4in (7cm) high

**\$1,200 - 1,500**

清康熙 漿胎青花纏枝花卉紋小荸薺扁瓶  
青花「大明宣德年製」雙圈楷書款

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

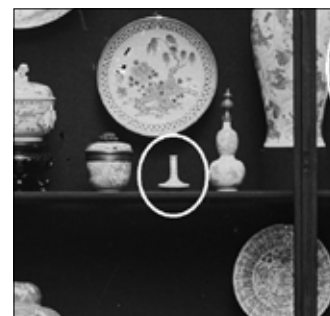
**Provenance:**

Samuel Putnam Avery (1822-1904), New York  
Purchase by subscription, 1879  
The Metropolitan Museum of Art, 1879-present

**來源：**

Samuel Putnam Avery (1822-1904)，紐約  
會費購藏，1879 年  
大都會藝術博物館，1879 年迄今

See also a similar example in the collection of The Metropolitan Museum of Art, bequest of Benjamin Altman (1913), illustrated on the museum's website (acc. no. 14.40.288).



Detail: see p.16 (N)



2 □

# **A BLUE AND WHITE SOFT PASTE PORCELAIN 'DRAGON' VASE**

Kangxi

Of slightly compressed globular form, the wide body and shoulder painted in a penciled style with three 'Ming-style' striding dragons amidst fire or cloud scrolls that continue up the neck to a herring-bone band and stylized upright lappets, the upper neck plain beneath a single line at the rim, simple circlets painted between lines at the tall spreading foot, an encircled six-character *Chenghua* mark to the base. 5 1/2in (14cm)

**\$1,200 - 1,500**

清康熙 漿胎青花龍紋瓶  
青花「大明成化年製」雙圈楷書款

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

## **Provenance:**

Samuel Putnam Avery (1822-1904), New York  
Purchase by subscription, 1879  
The Metropolitan Museum of Art, 1879-present

## **來源：**

Samuel Putnam Avery (1822-1904)，紐約  
會費購藏，1879年  
大都會藝術博物館，1879 年迄今



Detail



3 □

**A BLUE AND WHITE VASE AND A TEA BOWL AND SAUCER**  
Kangxi

Comprising a small vase with an ovoid body with six lightly molded lotus-petal panels, each painted in reserve with two stylized lotus flowerheads on upright scrolling stems, all above a spreading foot with narrow lappets and below a trumpet neck with a single molded bowstring and upright leaf lappets, a chevron band to the interior neck; and a hexagonal tea bowl and saucer, each sharing the same unusual penciled border and curling scroll hooks, the tea bowl with the addition of two bird panels to the sides. (3)

vase: 6 1/2in (16.5cm) high

saucer: 4 1/4in (10.8cm) wide

**\$1,000 - 1,500**

清康熙 青花花卉紋撇口樽 及青花開光瑞鳥紋六棱杯配碟

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

**Provenance:**

Samuel Putnam Avery (1822-1904), New York  
Purchase by subscription, 1879  
The Metropolitan Museum of Art, 1879-present

**來源：**

Samuel Putnam Avery (1822-1904)，紐約  
會費購藏，1879 年  
大都會藝術博物館，1879 年迄今

For a ewer and basin decorated in a similar fashion to our small vase with reserve-decorated floral scrolls, see Regina Krah, John Ayers and Nurdan Erbahar, *Chinese Ceramics in the Topkapi Saray Museum, Istanbul, A Complete Catalogue, III, Qing Dynasty Porcelains*, London, 1986, p.916, nos.2149-2150.



4 □

#### FOUR BLUE AND WHITE WARES

Kangxi

Comprising a rosewater sprinkler of pear shape and painted in bright deep cobalt blue with pendant *ruyi*-shaped panels with reserve-decorated floral scrolls to the body, beneath a chevron and semi-flowerhead band below upright plantain leaves to the neck, a gilt-metal mount with domed cover, flame finial and chain at the rim, a *yu* (jade) mark to the base; a small wine or tea bowl and saucer, each painted with four lotus petals each enclosing an elegant lady seated on a garden terrace, the petal-form cartouches reserved against a diaper ground, the base of the cup with an encircled *lingzhi* mark, the saucer with an encircled conch mark; and a miniature slender gourd-shaped vase with underglaze-blue decoration, the glaze pooling to one side and fading to white at the mouth rim, supported on a slightly concave biscuit foot. (4)

sprinkler: 5 3/4in (14.6cm) high

(cup and) saucer: 2 5/8in (6.7cm) diam

gourd vase: 2 5/8in (6.7cm) high

\$1,000 - 1,500

清康熙 青花如意花卉紋香水瓶配後鑲金屬口 青花錦地開光仕女圖杯配碟 及藍釉葫蘆小瓶

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

#### Provenance:

Samuel Putnam Avery (1822-1904), New York

Purchase by subscription, 1879

The Metropolitan Museum of Art, 1879-present

#### 來源：

Samuel Putnam Avery (1822-1904)，紐約

會費購藏，1879 年

大都會藝術博物館，1879 年迄今

For a cup and saucer of nearly identical design, see *Illustrated Catalogue of Underglaze Blue and Copper Red Decorated Porcelains in the Percival David Foundation of Chinese Art, Section 3*, revised edition, London, 2004, p.77, no.B607a+b.



5 □

# **A BLUE AND WHITE 'LADIES AND FLOWERS' VASE**

Kangxi

Of elegant baluster form, painted around the exterior in vibrant tones of cobalt blue with honeycomb panels each containing ladies in balustraded gardens variously with potted flowers, the mouth rim with a band of floral sprays, a *yu* (jade) mark to base.

8 1/8in (20.6cm) high

**\$1,000 - 1,500**

清康熙 青花仕女花卉圖瓶  
青花「玉」字雙圈楷書款

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

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Purchase by subscription, 1879

The Metropolitan Museum of Art, 1879-present

## **來源：**

Samuel Putnam Avery (1822-1904)，紐約

會費購藏，1879 年

大都會藝術博物館，1879 年迄今

For a slightly more slender example of similar design of panels of ladies and jardinières, see Anthony du Boulay (Ed.), *The Taft Museum, Its History and Collections*, New York, 1995, p. 585, no. 1931.189.



Detail: see p.16 (P)



6 □

**AN UNUSUAL BLUE AND WHITE CRACKLE-GLAZED 'FLORAL' VASE**

19th century

The globular body surmounted by a tall cylindrical neck, painted overall in cobalt blue under a lightly crackled glaze with a dense network of foliate scrolls issuing flowerheads alternating from smaller prunus and mallow blooms to larger flora with tall stamen and serrated petals, dressed in brown at the rim and at the deeply cut biscuit base.

14 1/2in (36.8cm) high

**\$2,000 - 3,000**

十九世紀 仿哥釉青花纏枝花卉紋天球瓶

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

**Provenance:**

Samuel Putnam Avery (1822-1904), New York

Purchase by subscription, 1879

The Metropolitan Museum of Art, 1879-present

**來源：**

Samuel Putnam Avery (1822-1904)，紐約

會費購藏，1879 年

大都會藝術博物館，1879 年迄今

For a large blue and white plaque decorated with very similar large flowerheads on a scroll ground, see Gunhild Avitabile, *From the Dragon's Treasure, Chinese Porcelain from the 19th & 20th century*, London, 1987, p.27, no.15.



7 □

**A RARE MOLDED BLUE AND WHITE 'XIXIANG JI' FOLIATE SAUCER DISH**

Chenghua mark  
Kangxi

Finely potted and elegantly conceived, painted to the interior center within a molded rounded-eight-pronged panel with Zhang Sheng and Cui Yingying at a pavilion entrance on a garden terrace with a *taihu* rock nearby, the cavetto molded with lotus petals and painted with eight ribboned Daoist objects alternating with flower sprays below further molded lotus petals painted with a cell pattern to the rim, the exterior identically molded and painted with further ribboned objects and flower sprays above the short tapering foot and with the 'eight trigrams' dividing flowerhead cells at the molded petal rim, an encircled *Chenghua* six-character mark to the base.

8 3/4in (22.2cm) diam

**\$1,200 - 1,500**

清康熙 青花西廂記故事圖盤  
青花「大明成化年製」雙圈楷書款

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

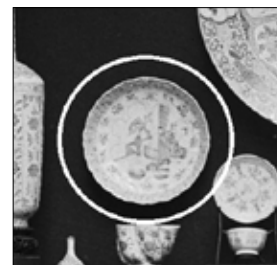
**Provenance:**

Samuel Putnam Avery (1822-1904), New York  
Purchase by subscription, 1879  
The Metropolitan Museum of Art, 1879-present

**來源：**

Samuel Putnam Avery (1822-1904)，紐約  
會費購藏，1879 年  
大都會藝術博物館，1879 年迄今

A related Kangxi period blue and white dish also with a scene from *Xixiangji* (*Romance of the Western Chamber*) and bearing a Chenghua mark is in the Victoria & Albert Museum, London, the Salting Bequest (acc. no. C.727-1910).



Detail: see p.16 (K)



8 〇

# **A BLUE AND WHITE 'CRACKED-ICE AND PRUNUS' DISH**

Kangxi encircled six-character mark to the base and of the period  
Painted in shaded tones of cobalt-blue with a gnarled branch of  
prunus blossoms against a 'cracked-ice' ground, the cavetto plain,  
the everted rim and underside with prunus flowerheads floating on  
'cracked-ice', a band of loosely painted leaf lappets rising from the  
foot.

8 1/8in (20.6cm) high

**\$1,500 - 2,000**

清康熙 青花冰裂紋盤  
青花「大清康熙年製」雙圈楷書款

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

## **Provenance:**

Samuel Putnam Avery (1822-1904), New York  
Purchase by subscription, 1879  
The Metropolitan Museum of Art, 1879-present

## **來源：**

Samuel Putnam Avery (1822-1904)，紐約  
會費購藏，1879 年  
大都會藝術博物館，1879 年迄今



Reverse



90

# A BLUE AND WHITE 'FLORAL' JAR AND COVER

Kangxi

The ovoid body painted in graduated tones of cobalt blue with two wide bands with mirrored decoration of *ruyi* lappets, hexagonal flowerhead cells, lotus and scrolls and a narrow wavy *ruyi*-head border, all below a plain rounded shoulder with further similar bands at the neck that is mirrored on the domed cover and centered by an eight-petal flowerhead, a further scroll band above the rounded and spreading foot with paired edge, unglazed foot ring and a deeply cut slightly concave glazed base.

7 1/2in (19.2cm) high

\$1,500 - 2,000

清康熙 青花如意花卉紋蓮子蓋罐

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

## Provenance:

Samuel Putnam Avery (1822-1904), New York  
Purchase by subscription, 1879  
The Metropolitan Museum of Art, 1879-present

## 來源：

Samuel Putnam Avery (1822-1904)，紐約  
會費購藏，1879 年  
大都會藝術博物館，1879 年迄今

For a Kangxi jar of identical form and very similar banded decoration, see Regina Krahl, John Ayers and Nurdan Erbahar, *Chinese Ceramics in the Topkapi Saray Museum, Istanbul, A Complete Catalogue, III, Qing Dynasty Porcelains*, New York, 1986, p.991, no.2094.



Detail: see p.16 (G)



10 □

# **A VIBRANT BLUE AND WHITE 'LOTUS' BOTTLE VASE**

Kangxi

Of slightly compressed globular form on a tall spreading foot, the body painted in vivid lapis-blue tones with three equally spaced lotus flowers encircled by leafy stems, surmounted by a tall slender cylindrical neck painted with an upright plantain-leaf collar below petal and classic scroll bands below the rim, the tall spreading foot with dappled markings.

6 1/4in (15.9cm) high

**\$3,000 - 5,000**

清康熙 青花蕉葉蓮花紋長頸荸薺扁瓶

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

## **Provenance:**

Samuel Putnam Avery (1822-1904), New York

Purchase by subscription, 1879

The Metropolitan Museum of Art, 1879-present

## **來源：**

Samuel Putnam Avery (1822-1904)，紐約

會費購藏，1879 年

大都會藝術博物館，1879 年迄今

Compare with a similar pair of blue and white 'lotus' vases, Kangxi, illustrated by A. du Boulay, *The Taft Museum: Its History and Collections*, Vol.II, New York, 1995, p.590, no.1931.61,63.



11 □

# **A BLUE AND WHITE 'FLORAL' DISH**

Kangxi

Painted in vibrant tones of cobalt blue with magnolia and peonies issuing from gnarled rockwork in the center, the rim with radiating cartouches alternately depicting asters and peonies.

8 7/8in (22.5cm) diam

**\$3,000 - 5,000**

清康熙 青花花石圖盤

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

## **Provenance:**

Samuel Putnam Avery (1822-1904), New York

Purchase by subscription, 1879

The Metropolitan Museum of Art, 1879-present

## **來源：**

Samuel Putnam Avery (1822-1904)，紐約

會費購藏，1879 年

大都會藝術博物館，1879 年迄今

See Regina Krahl, John Ayers and Nurdan Erbahar, *Chinese Ceramics in the Topkapi Saray Museum, Istanbul, A Complete Catalogue, III, Qing Dynasty Porcelains*, London, 1986, p.1021, no.2193 and p.1025, nos.2208-2208b for a jar and cover, dish, and bowl, each with an 'aster-pattern' design. See also a dish, nearly identical to the aforementioned Topkapi example, with a border pattern of asters but with a chrysanthemum floral scroll at the center rather than the garden scene of our example, illustrated in *The World in Blue and White*, The Oriental Ceramic Society, London, 2003, p.27, no.64.



Detail: see p.16 (I)



12 □

# **A BLUE AND WHITE 'CARP AND DRAGONS' DISH**

Chenghua mark

Kangxi

Finely painted in various shades of cobalt blue with a carp leaping from breaking waves and issuing an incense cloud with a simply-penciled dragon within a central circular panel on a white ground and with two fully realized scaly four-clawed dragons each chasing a flaming pearl amidst fire scrolls and reserved on a deep blue cloud band that extends across the cavetto to just below the white everted rim, the reverse with four equally-spaced beribboned objects and the base with an encircled, thickly-brushed six-character *Chenghua* mark.

10 1/2in (26.7cm) diam

**\$3,000 - 5,000**

清康熙 青花魚化龍紋盤

青花「大明成化年製」雙圈楷書款

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

## **Provenance:**

Samuel Putnam Avery (1822-1904), New York

Purchase by subscription, 1879

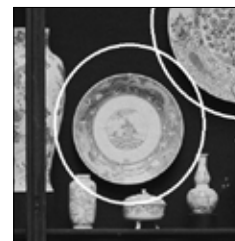
The Metropolitan Museum of Art, 1879-present

## **來源：**

Samuel Putnam Avery (1822-1904)，紐約

會費購藏，1879 年

大都會藝術博物館，1879 年迄今



Detail: see p.16 (O)



13 □

**A LARGE BLUE AND WHITE MOLDED  
'LOTUS PETAL' BEAKER VASE, GU**

Kangxi

Rising from a spreading foot to a bulbous central section surmounted by a tall flaring neck, each section with molded lotus petals, the lower section with landscape scenes alternating with rockwork issuing peony and prunus branches, the central section with jardinières issuing narcissus, begonia, and lotus dividing landscape and figural scenes, the upper section with two rows of similar alternating panels, all three sections divided by bands of diamond chevrons, the rim interior with a reserved band of lotus below further band of diamond chevrons, the glazed flat base with an encircled artemisia leaf mark. 20 1/2in (521cm) high

**\$12,000 - 15,000**

清康熙 青花山水花卉圖花瓶

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

**Provenance:**

Samuel Putnam Avery (1822-1904), New York  
Purchase by subscription, 1879  
The Metropolitan Museum of Art,  
1879-present

**來源：**

Samuel Putnam Avery (1822-1904)，紐約  
會費購藏，1879 年  
大都會藝術博物館，1879 年迄今

A related pair of Kangxi period blue and white beaker vases with leaf-shaped panels containing ladies is illustrated by A. du Boulay, *The Taft Museum: Its History and Collections*, Vol.II, New York, 1995, p.583, no.1931.188.190.



Detail: see p.16 (S)





14<sup>0</sup>

# **AN UNUSUAL BLUE AND WHITE DOUBLE-GOURD VASE**

Chenghua mark, Kangxi

The globular lower body painted in vibrant tones of cobalt blue with dense meandering floral scrolls beneath a herringbone-pattern band at the shoulder, the slender pear-shaped upper section with stylized flowers beneath a diaper band below the rim, a six-character *Chenghua* mark to the base.

7 3/4in (19.7cm) high

**\$1,200 - 1,500**

清康熙 青花花卉紋葫蘆瓶  
青花「大明成化年製」楷書款

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

## **Provenance:**

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Purchase by subscription, 1879  
The Metropolitan Museum of Art, 1879-present

## **來源：**

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會費購藏，1879 年  
大都會藝術博物館，1879 年迄今



Detail: see p.16 (R)



15 □

### A LARGE VIBRANT BLUE AND WHITE 'PEACOCK' DISH

Kangxi

Meticulously and densely painted in vibrant cobalt tones with a central roundel with two pheasants on rockwork beneath blossoming peony, prunus, and magnolia trees and two smaller birds soaring above, all within a floral band at the cavetto, the wide everted rim with four peacocks roaming across a scrolling floral ground divided by four shaped cartouches alternately enclosing clusters of peaches or pomegranates, the reverse with six equally-spaced beribboned *bajixiang*, the base with a flowering prunus branch within a double circle.

15 1/2in (39.4cm) diam

**\$4,000 - 6,000**

清康熙 青花錦地開光花鳥圖盤

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

#### Provenance:

Samuel Putnam Avery (1822-1904), New York  
Purchase by subscription, 1879  
The Metropolitan Museum of Art, 1879-present

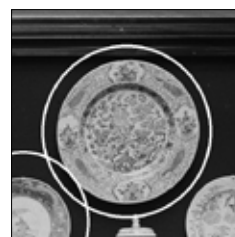
#### 來源：

Samuel Putnam Avery (1822-1904)，紐約  
會費購藏，1879 年  
大都會藝術博物館，1879 年迄今

See three large blue and white 'peacock' chargers (21 3/4in diam) with similar peacock borders but more formalized central roundels sold in our New York rooms, 24 January 2023, *Cohen & Cohen: 50 Years of Chinese Export Porcelain*, lot 125, and were also published in Cohen & Cohen, *A Game of Bowls*, Ghent, 2014, pp.28-29, no.21.

These elaborate, high-quality chargers are fine examples of pieces that were popular for displays in the late 17th and early 18th centuries, often in special rooms called 'porcelain cabinets'.

While produced at the height of the production of blue and white in the early 18th century, interest in this ware was renewed in the 19th century. One of the most famous displays of such collections was the Peacock Room in the London home of Frederick R. Leland (1831-1892), which was later purchased by Charles Lang Freer (1854-1919) and is now installed at the Freer Gallery, National Museum of Asian Art, Smithsonian Institution, Washington, D. C.



Detail: see p.16 (Q)

In China, the peacock is a symbol of beauty and dignity, and, in the Qing dynasty, the tail feathers were used to show official rank.

16 □

**A RARE BLUE AND WHITE 'LOTUS' WATERPOT**

Kangxi

Of lotus-bud shape, painted with six lotus-petal panels rising from the short slightly spreading foot, and each panel centered by a profiled lotus flowerhead with flaring upright slender leaves, all below a narrow chevron band at the shoulder and below a short neck.

2 3/4in (7cm) high

**\$5,000 - 8,000**

清康熙 青花花卉紋蓮子洗

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

**Provenance:**

Samuel Putnam Avery (1822-1904), New York

Purchase by subscription, 1879

The Metropolitan Museum of Art, 1879-present

**來源：**

Samuel Putnam Avery (1822-1904)，紐約

會費購藏，1879 年

大都會藝術博物館，1879 年迄今

See an identical Kangxi blue and white waterpot sold in our London rooms, *The Marsh Collection: Art for the Literati*, 3 November 2022, lot 31, which was formerly in the collection of Sir and Lady Harry M. Garner and also published, illustrated and exhibited at The Oriental Ceramic Society, *Chinese Blue and White Porcelain, 14th to 19th Centuries*, London, 16 December 1953 - 23 January 1954, no.279. Sir Harry and his wife Lady Hilda Garner donated much of their collection to the British Museum and the Victoria and Albert Museum.





17 □

# **A POWDER-BLUE-GLAZED VASE AND TWO GLAZED SAUCER DISHES**

Early-Mid 18th century

Comprising an amphora-type oviform vase with slightly waisted reduced neck, an attractive cobalt-blue glaze with a dense pattern of plasma-like waves under the surface, stopping short of the tapering biscuit foot ring, the base and interior white glazed; a small foliate saucer with a cobalt-blue glaze to the interior below the brown-dressed rim and painted in gilt with a garden scene at the center, the reverse plain; and a small dark-purple aubergine-glazed saucer delicately molded or slip decorated under the glaze with three flying horses divided by flame scrolls at the well and possibly a single flying horse at the center, the reverse and base also glazed aubergine and with a clear-glazed foot ring. (3)

vase: 7in (17.8cm) high

foliate dish: 5 1/8in (12.8cm) diam

aubergine-glazed dish: 4 1/4in (10.9cm) diam

**\$1,200 - 1,800**

十八世紀中早期 灑藍釉蘿蔔瓶 藍釉描金花石圖盤 及茄皮紫釉駿馬紋盤

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

## **Provenance:**

Samuel Putnam Avery (1822-1904), New York

Purchase by subscription, 1879

The Metropolitan Museum of Art, 1879-present

## **來源：**

Samuel Putnam Avery (1822-1904)，紐約

會費購藏，1879 年

大都會藝術博物館，1879 年迄今

For a very similar cobalt-blue glazed dish with foliate rim and gilt highlights from the Kangxi period and bearing a *Lu Yi Tang* mark (Hall of Green Ripples) from the British Museum, see Soame Jenyns, *Later Chinese Porcelain*, London, 1965, Pl. XLII, no. 1. Another cobalt-blue cup and saucer with gilt floral decoration is attributed to the Qianlong period, circa 1785 and listed as possibly for the Middle Eastern market is illustrated by Elinor Gordon, *Collecting Chinese Export Porcelain*, New York, 1979, p.52, no.40.



18 □

## TWO SLIP-DECORATED 'PRUNUS' VASES

Mid-Late Qing Dynasty

Comprising a pear-shaped brown-glazed vase decorated under the glaze with a lightly incised white slip depicting branches of prunus blossom and budding stems alongside narcissus to one side; and a widely crackled lavender-glazed *meiping* vase decorated in an opaque white slip with a long-beaked bird perched on a gnarled blossoming prunus tree rising from a knoll near rockwork to one side, the neck interior and the base with a crackled white-glazed, the base with a rare underglaze-blue four-character seal mark reading *Chenghua nian zhi*.

(2)

*brown-glazed vase*: 9 1/2in (24.1cm) high

*meiping*: 9 3/8in (23.8cm) high

**\$1,500 - 2,000**

清中晚期 醬釉貼塑花卉紋膽瓶 及天藍釉堆白「喜上眉梢」梅瓶

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

## Provenance:

Samuel Putnam Avery (1822-1904), New York  
Purchase by subscription, 1879  
The Metropolitan Museum of Art, 1879-present

## 來源：

Samuel Putnam Avery (1822-1904)，紐約  
會費購藏，1879 年  
大都會藝術博物館，1879 年迄今

For another white-slip-decorated pale-blue-glazed vase decorated with birds amidst flowers, see Ronald and Juliana Chao, *Our Encounter with Ceramics*, Zhejiang University, Hangzhou, 2018, p. 077, no. 068.



Detail: see p.16 (T)



19<sup>0</sup>

# **A BLUE AND WHITE COVERED BOWL AND TWO DISHES**

Kangxi

Comprising a bowl with steep sides rising from a short foot, painted in a continuous wide band with three large five-petaled flowerheads borne on meandering leafy scrolls with buds, the domed cover similarly decorated; a blue and white dish with fluted rim, painted with two large peony heads in a garden setting to the center below three sprays of alternate prunus, crabapple and chrysanthemum to the well and border, the reverse with three stemmed flower groups and the base with an encircled *jue* mark; and a small blue and white saucer dish elaborately painted in reserve with a central stylized flower roundel with radiating petals, below further petals descending from the rim and forming a tulip-like design, further cell pattern and cartouches at the rim, the reverse with four beribboned objects and an encircled pseudo seal. (3)

covered bowl: 5 1/2in (14cm) high

larger dish: 8 1/4in (21cm) diam

saucer: 6 1/2in (16.5cm) diam

**\$1,500 - 2,000**

清康熙 青花花卉紋蓋碗 青花花石圖盤 及青花花卉紋盤

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

## **Provenance:**

Samuel Putnam Avery (1822-1904), New York

Purchase by subscription, 1879

The Metropolitan Museum of Art, 1879-present

## **來源：**

Samuel Putnam Avery (1822-1904)，紐約

會費購藏，1879 年

大都會藝術博物館，1879 年迄今

For another blue and white deep bowl and cover of the same form and decorated with scrolling foliage, see Regina Krahl, John Ayers and Nurdan Erbahar, *Chinese Ceramics in the Topkapi Saray Museum, Istanbul, A Complete Catalogue, III, Qing Dynasty Porcelains*, London, 1986, p.1022, no.2196.



Detail: see p.16 (H & I)



20<sup>th</sup>

## TWO BLUE AND WHITE AND UNDERGLAZE-RED-DECORATED VASES

First half 19th century

One of elegant slender baluster form and painted with a heron standing on one leg in a lotus pond; the other of bottle form with a globular body surmounted by a trumpet neck, the body painted with a bird perched on the branch of blossoming prunus rising from a grassy knoll; on each, the principal motif framed by incised brown-dressed biscuit bands above and below, and further brown dressing at the rim and base. (2)

*baluster vase: 7in high (17.8cm) high;*

*bottle vase: 6 3/4in (17.1cm) high*

**\$2,500 - 3,500**

十九世紀前半期 青花釉裡紅鐵骨泥花鳥圖撇口瓶兩件

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

### Provenance:

Samuel Putnam Avery (1822-1904), New York

Purchase by subscription, 1879

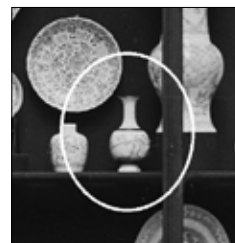
The Metropolitan Museum of Art, 1879-present

### 來源：

Samuel Putnam Avery (1822-1904)，紐約

會費購藏，1879 年

大都會藝術博物館，1879 年迄今



Detail: see p.16 (M)



21 □

**A FINE AND IMPOSING 'LOTUS PETAL'-  
MOLDED BLUE AND WHITE JAR AND  
COVER**

Kangxi

Of elegant baluster shape and molded with three bands of graduated interlocking lotus petal panels, brilliantly painted in a rich, vibrant blue tones, the upper band with alternating panels of ladies in boats gathering lotus, and rockwork issuing a variety of flowers, the middle band with alternating panels of ladies with children on a terrace, and jardinières of various flowers, and the lower band with further alternating panels of ladies playing musical instruments, and rockwork issuing flowers, all placed between two diaper-cell bands and a reserved floral scrolling band at the foot and neck, the cover similarly painted with panels enclosing ladies and children, and jardinières with flowers, surmounted by a gilt seated Buddhist lion.

24in (61cm) high, overall; 8 5/8in (21.9cm) wide

**\$12,000 - 15,000**

清康熙 青花開光仕女花卉圖鎏金獅鈕將軍罐

Please note this Lot is to be sold at No Reserve.  
本拍品不設底價

**Provenance:**

Samuel Putnam Avery (1822-1904), New York  
Purchase by subscription, 1879  
The Metropolitan Museum of Art, 1879-present

**來源：**

Samuel Putnam Avery (1822-1904)，紐約  
會費購藏，1879 年  
大都會藝術博物館，1879 年迄今

For a similar Kangxi blue and white jar and cover with lotus-petal-shaped panels enclosing scenes of landscapes and flowers, see Regina Krah, John Ayers and Nurdan Erbahar, *Chinese Ceramics in the Topkapi Saray Museum, Istanbul, A Complete Catalogue, III, Qing Dynasty Porcelains*, London, 1986, p.1001, no. 2127.

Another related Kangxi blue and white jar and cover is illustrated by John Ayers, *Chinese and Japanese Works of Art in the Collection of Her Majesty the Queen*, London, 2016, p.177, no. 357.

Compare also with a related large blue and white jar and cover, Kangxi period, which was sold at Christie's New York, 18 January 2018, lot 6.



Detail: see p.16 (L)





22 □

# **A SMALL BLUE AND WHITE 'DRAGON' DISH AND THREE IMARI WARES**

Kangxi

Comprising a blue and white dish painted with an encircled coiling four-clawed scaly dragon, clouds and a flaming pearl at the center, the cavetto plain and the everted border with prunus blossoms floating on swirling water, the reverse with a band of scrolling flowerheads below a whorl band at the rim, the slightly convex base with an encircled *Chenghua* mark; a miniature Imari vase of elegant baluster form painted with chrysanthemum sprays in blue and white, iron red and gilt; and an Imari and 'cafe-au-lait'-backed petal-molded tea bowl and saucer, the principal side of each painted with a long-beaked bird on the branches of a tree peony spray within a petal-shaped cartouche that mirrors the molding, and with cell pattern below the foliate rim, the reverse of each with a plain pale-coffee glaze. (4)

dish: 6 3/8in (16.2cm) diam

vase: 2 3/4in (7cm) high

saucer: 4 3/4in (12.1cm) diam

**\$1,200 - 1,800**

清康熙 青花龍紋盤 伊萬里風格花卉紋小瓶 及伊萬里風格花鳥紋碗配碟

龍紋盤：青花 「大明成化年製」雙圈楷書款

## **Provenance:**

Samuel Putnam Avery (1822-1904), New York

Purchase by subscription, 1879

The Metropolitan Museum of Art, 1879-present

## **來源：**

Samuel Putnam Avery (1822-1904)，紐約

會費購藏，1879 年

大都會藝術博物館，1879 年迄今

Please note this Lot is to be sold at No Reserve. 本拍品不設底價



23 □

### THREE POLYCHROME VESSELS

The vase and deep cup, Kangxi; the saucer, Yongzheng  
Comprising a slender cylindrical vase very slightly tapering to the foot and with a bulbous reduced neck, the ogival panels painted in *famille-verte* enamels with floral garden vignettes all reserved against a powder-blue ground with traces of gilt floral scrolling designs; a small *famille-rose*-enameled powder-blue ground saucer dish decorated with three reserved panels depicting the *sanduo* (peach, pomegranate and finger citron), the reverse plain; and a rare *verte-imari* deep cup with steep flaring sides supported on a slightly reduced short foot ring, decorated in underglaze blue with conjoined stylized floral scroll panels below four flower groupings with the addition of enamel colors of shades of iron red, gilt, black, and green to enhance the decoration with hillocks, fences, and further floral groupings below a thin leafy floret band at the exterior and interior rim, a chrysanthemum spray in underglaze blue at the center with enamel highlights, the slightly convex base with an underglaze blue encircled aster or daisy spray. (3)  
vase: 5 1/4in (13.3cm) high  
saucer: 4 3/16in (10.6cm) diam  
cup: 2 5/8in (6.8cm) high

\$600 - 900

清康熙 灑藍釉開光花石圖瓶 及伊萬里風格花卉圖小杯  
清雍正 灑藍釉地粉彩開光三多圖小盤

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

### Provenance:

Samuel Putnam Avery (1822-1904), New York  
Purchase by subscription, 1879  
The Metropolitan Museum of Art, 1879-present

### 來源：

Samuel Putnam Avery (1822-1904)，紐約  
會費購藏，1879 年  
大都會藝術博物館，1879 年迄今

For three powder-blue-ground *famille-verte* vases of slightly larger size than the present example, see Henry Trubner, *American Exhibitions of Chinese Art*, Los Angeles County Museum, 1952, p.114, nos.352-353, from the Mr. and Mrs. Edgar Worch Collection, New York. Another pair of bottle vases are illustrated in *Important Chinese Export Porcelain from Kangxi to Jiaqing*, The Chinese Porcelain Company, New York, 1999, pp.28-29, no.14, where the authors note that the brilliant tone and depth of the powder-blue glaze was first discovered in the Kangxi period and that the process required glazing the colored enamels first, and while the body was still humid, the painter would blow the cobalt-blue glaze through a bamboo tube, covered with gauze.



24 □

# **AN IMARI-PALETTE SLENDER VASE AND AN IMARI JAR AND A COVER**

The vase, 17th century; the jar, Kangxi; the cover later  
 The vase of slender rouleau shape with four shallow vertical lobes, painted in an unusual early Imari-type palette with loose flower sprays to the body set between floral leaf lappets at the foot and large descending *ruyi* lappets to the upper body and shoulder with aubergine-enamel border and deep iron-red grounds, and below small floral panel and a sprays at the short waisted neck, all supported on a very slightly concave flat base; and a Chinese Imari oviform jar painted in underglaze blue and gilt with four reserve-decorated large floral *ruyi* lappets at the shoulder and mirrored at the foot, dividing peony and floral sprays to the body, with a later European porcelain cover with metal finial. (2)  
 vase: 9 5/8in (24.4cm) high  
 jar and cover: 6 3/4in (17.1cm) high

**\$2,500 - 3,500**

十七世紀前半期 伊萬里式花卉紋瓶  
 清康熙 中式伊萬里花卉紋罐配歐洲蓋

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

## **Provenance:**

Samuel Putnam Avery (1822-1904), New York  
 Purchase by subscription, 1879  
 The Metropolitan Museum of Art, 1879-present

## **來源：**

Samuel Putnam Avery (1822-1904)，紐約  
 會費購藏，1879 年  
 大都會藝術博物館，1879 年迄今



Detail: see p.16 (U)



25 □

#### A FAMILLE-VERTE DISH AND AN ENAMELED VASE

The dish, Kangxi; the vase, 19th century

The dish painted in verte enamels with a phoenix at the center surrounded by four cartouches with antique vessels and utensils, the rim with a cell pattern with further cartouches representing the four 'arts of the scholar', the reverse side with a thin cell band at the rim and an underglaze-blue encircled flowerhead mark; *together with* an iron-red, green enameled and gilt, blue and white small baluster vase painted with peony sprays rising from a grassy knoll near rockwork issuing smaller chrysanthemum sprays, an underglaze blue *Chenghua* four-character mark to the base. (2)

dish: 10 5/8in (27cm) diam

vase: 9 5/16in (23.8cm) high

\$900 - 1,200

清康熙 五彩開光鳳紋博古花卉圖盤  
十九世紀 青花礬紅綠彩描金花卉圖瓶

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

#### Provenance:

Samuel Putnam Avery (1822-1904), New York

Purchase by subscription, 1879

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#### 來源：

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會費購藏，1879 年

大都會藝術博物館，1879 年迄今

The four 'arts of the scholar' 文人四藝 cartouches on the dish are painted with a *qin*, chess board, books and calligraphy scrolls.





26 □

**AN UNUSUAL FAMILLE-VERTE BRUSHPOT, BITONG**

Kangxi

The cylindrical porcelain vessel rising to a slightly flaring mouth rim, painted in underglaze cobalt-blue and *verte* enamels with a continuous scene of a youthful official riding a donkey at full speed in pursuit of a departing boat, his attendant under a large weeping willow behind him, an elegant lady seated under the canopy of the vessel that is steered by an elderly boatman away from a rocky promontory between underglaze-blue double lines at the rounded spreading foot and below the rim.

5 1/8in (13cm) high, wood cover

**\$6,000 - 8,000**

清康熙 五彩人物圖筆筒

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

**Provenance:**

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Purchase by subscription, 1879

The Metropolitan Museum of Art, 1879-present

**來源：**

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大都會藝術博物館，1879 年迄今

The scene depicted may well illustrate a narrative from the *Romance of the Western Chamber (Xixiang ji)*, based on a 13th century play by Wang Shifu. The equestrian figure may be the hero, Zhanggong, departing to take the Imperial examination and watched by the heroine, Yingying, seated in the boat nearby.

For another *famille-verte* brushpot of this unusual mortar form with a similar spreading foot, see Sam Marsh, *Brushpots, A collector's view*, Hong Kong, 2020, pp.250-251, though painted with a dragon and tiger, rather than the *Romance* scene on our example.





27 □

# **TWO CRACKLED-GLAZED VASES**

Mid Qing Dynasty

The first of Guan type, with a gentle baluster profile with sloping shoulder and cylindrical neck, under and a transparent pale celadon glaze thinning to white at the rim with a wide dark crackle interspersed with a finer russet crackle; *together with* a densely crackled dark apple-green glazed small pear-shaped vase with tall, everted neck. (2)

*guan* vase: 6 3/4in (17.1cm) high

*dark green-glazed* vase: 5 3/8in (13.7cm) high

**\$1,000 - 1,500**

清中期 仿官釉燈籠樽 及綠釉撇口瓶

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

## **Provenance:**

Samuel Putnam Avery (1822-1904), New York

Purchase by subscription, 1879

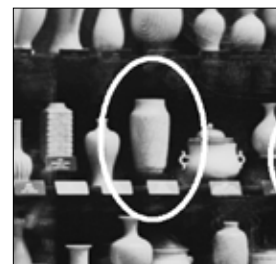
The Metropolitan Museum of Art, 1879-present

## **來源：**

Samuel Putnam Avery (1822-1904)，紐約

會費購藏，1879 年

大都會藝術博物館，1879 年迄今



Detail: see p.16 (C)



28 □

**AN ELEGANT GE-TYPE FANGHU-FORM VASE**

Late 18th – early 19th century

Of flattened rectangular *hu*-form with a tall spreading foot and covered overall with an unctuous undulating gray glaze of *ge* type with a network of wide dark crackle and a finer network of pale brown tone, the vertical edges of the main sides canted and the narrow sides with upright lug handles, the glaze continuing to the interior neck, the shaped rectangular foot ring unglazed and brown-dressed, the base glazed.

8 1/4in (21cm) high

**\$4,000 - 6,000**

十八世紀末至十九世紀初 仿哥釉貫耳方壺

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

**Provenance:**

Samuel Putnam Avery (1822-1904), New York

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**來源：**

Samuel Putnam Avery (1822-1904)，紐約

會費購藏，1879 年

大都會藝術博物館，1879 年迄今



29 □

### THREE MONOCHROME CRACKLE-GLAZED VASES

Qing Dynasty

Comprising: a tall, yellow-glazed square-section baluster vase with simple lion-mask handles below the high shoulders, waisted neck and flaring mouth, the glaze suffused with a dense craquelure of gray lines continuing to the neck interior and stopping above the biscuit interior, the square foot ring un-glazed, the base glazed; a small apple-green-glazed globular bottle vase of elegant profile, the glaze fading to a crackled white at the rim, neck interior, and to the base underside, a rounded biscuit foot ring; and a tall eight-lobed melon-form vase, under a tightly-crackled gray glaze that stops just below the very short sloping biscuit neck and again neatly above the rounded biscuit foot ring, the base glazed and the biscuit of the foot and neck stained a dark brown. (3)

*yellow vase: 8 1/2in (21.6cm) high*

*apple-green vase: 6 1/2in (16.5cm) high*

*gray vase: 8 1/4in (21cm) high*

**\$2,000 - 3,000**

清 黃釉獸耳四方瓶 蘋果綠釉長頸瓶 及仿哥釉瓜棱瓶

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

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### 來源：

Samuel Putnam Avery (1822-1904)，紐約  
會費購藏，1879 年  
大都會藝術博物館，1879 年迄今



30 □

### THREE MONOCHROME-GLAZED VESSELS

18th - early 19th century

Comprising a turquoise and blue-splashed globular vase, *tianqiuping*, under a mottled glaze with areas of abstract blue splashes some darkening to a dark metallic tone, supported on a deeply cut clear-glazed biscuit base, 18th/19th century; a turquoise-glazed water coupe of compressed globular form with sharply sloping shoulder and short neck, the vessel fully glazed save for the the clear-glazed biscuit foot ring, 18th century; and a miniature black-glazed double-gourd vase, the glaze stopping neatly at the short spreading foot and fading to white glaze at the slightly everted rim, 18th century. (3)

globular vase: 6 1/4in (15.9cm) high

coupe: 4 3/8in (11.1cm) diam

double-gourd vase: 4 7/8in (12.4cm) high

\$3,000 - 3,500

十八/十九世紀 孔雀灑藍釉小天球瓶

十八世紀 孔雀藍釉水盂

十八世紀 烏金釉小葫蘆瓶

### Provenance:

Samuel Putnam Avery (1822-1904), New York

Purchase by subscription, 1879

The Metropolitan Museum of Art, 1879-present

### 來源：

Samuel Putnam Avery (1822-1904)，紐約

會費購藏，1879 年

大都會藝術博物館，1879 年迄今

Please note this Lot is to be sold at No Reserve. 本拍品不設底價



31 □

**AN UNUSUAL WHITE-GLAZED SOFT PASTE MOLDED  
'DRAGONS AND LINGZHI' VASE**

18th century

Of flattened baluster shape, the wide body molded in low relief in a continuous scene with a striding three-clawed dragon to each side amidst scrolling auspicious *lingzhi* between a band of breaking waves at the foot and *ruyi*-head lappets at the shoulder, the neck similarly molded and divided at the narrow sides by simple loop handles with *wanzi*, all under a slightly creamy white glaze with a widely spaced crackle, supported on a rounded oval biscuit foot rim, the base glazed. 9 1/2in (24.1cm) high

**\$1,000 - 1,500**

十八世紀 白釉模印漿胎靈芝螭龍紋瓶

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

**Provenance:**

Samuel Putnam Avery (1822-1904), New York  
Purchase by subscription, 1879  
The Metropolitan Museum of Art, 1879-present

**來源：**

Samuel Putnam Avery (1822-1904)，紐約  
會費購藏，1879 年  
大都會藝術博物館，1879 年迄今

Kilns in Jingdezhen began producing porcelain in soft paste (known in Chinese as *huashi* or 'slippery stone') in the 18th century. This material could produce thin vessels that were more easily decorated with hollow molds, saving labor and enabling increased production. For a moonflask with a Qianlong mark and molded with very similar sinuous dragons, see Peter Y. K. Lam (ed.), *Ethereal Elegance, Porcelain Vases of the Imperial Qing, The Huaihaitang Collection*, The Chinese University of Hong Kong, 2008, pp.88-89, no.3.

Compare also two related, white-glazed soft paste vases with Qianlong seal marks, one archaistic, that sold at Sotheby's, London, 15 May 2019, lot 39; and another of globular shape with molded floral design, that sold at Sotheby's, New York, *Important Chinese Ceramics from the J.M. Hu Family Collection*, 4 June 1985, lot 32.

See also a Qianlong soft paste white-glazed vase, illustrated by R. Kerr, *Chinese Ceramics: Porcelain of the Qing Dynasty 1644-1911*, London, 1998, no.29.



Detail: see p.16 (F)



32 □

# **A TURQUOISE-GLAZED OVOID VASE**

18th century

The elegant olive-shaped body covered in a lightly mottled turquoise glaze that continues over the inward sloping rim to the neck interior, the glaze pooling slightly at the clear-glazed foot ring and flat biscuit base.

8 7/8in (22.5cm) high

**\$4,000 - 6,000**

十八世紀 孔雀藍釉橄欖瓶

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

## **Provenance:**

Samuel Putnam Avery (1822-1904), New York

Purchase by subscription, 1879

The Metropolitan Museum of Art, 1879-present

## **來源：**

Samuel Putnam Avery (1822-1904)，紐約

會費購藏，1879 年

大都會藝術博物館，1879 年迄今

For two very similar form 'olive stone'-form vases under turquoise 'robin's egg' glazes, see *The Appreciation of Jingdezhen Porcelain of the Qing Period*, 1994, p.83, no.095 and p.176, no.176.

For a Yongzheng-marked turquoise-glazed vessel of very similar profile and size in the Qing Court Collection, see *Monochrome Porcelain, The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 1999, p.166, no.150.



33 □

### THREE WHITE OR CREAM GLAZED VESSELS

Mid-Late Qing Dynasty

Comprising a white-glazed incense holder of rectangular shape with nine molded and incised Buddhist lions chasing beribboned balls to on one main side and also to one narrow edge, the other sides solid, one short end with an aperture for a locking cover (missing); a small cream-glazed oviform jar with a dense pale-brown crackle; and a deep rounded cup under a crackled cream glaze painted in pastel enamels with a scene of fishermen on different rafts, one with cormorants, all near a rocky promontory with a pavilion, the center of the interior painted in underglaze cobalt blue with five bats and a *shou* character. (3)

*incense holder: 6 3/4in (17.1cm) long*

*jar: 3 1/8in (8cm) high (wood cover)*

*cup: 2 5/8in (6.7cm) high*

**\$1,500 - 2,500**

清中晚期 白釉鏤雕佛獅香盒 仿哥釉小罐 及 淺絳彩風景人物圖杯

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

### Provenance:

Samuel Putnam Avery (1822-1904), New York

Purchase by subscription, 1879

The Metropolitan Museum of Art, 1879-present

### 來源：

Samuel Putnam Avery (1822-1904)，紐約

會費購藏，1879 年

大都會藝術博物館，1879 年迄今



Detail: see p.16 (E)



34 □

# AN AUBERGINE-GLAZED VASE

18th/19th century

Of finely potted, elegant pear shape, the compressed globular body rising from a short slightly spreading foot to a tall waisted neck with flaring mouth rim, covered with a lustrous violet-blue glaze that continues down the neck interior before stopping at the biscuit interior, the foot ring and base also unglazed and firing to an orange-red tone.

11 1/8in (28.3cm) high

**\$4,000 - 6,000**

十八/十九世紀 靚藍釉撇口瓶

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

## Provenance:

Samuel Putnam Avery (1822-1904), New York

Purchase by subscription, 1879

The Metropolitan Museum of Art, 1879-present

## 來源：

Samuel Putnam Avery (1822-1904)，紐約

會費購藏，1879 年

大都會藝術博物館，1879 年迄今

For a two Qianlong-marked ceramics with a similar *qiepi zi* (eggplant-skin purple) glaze, see *Imperial Perfection, The Palace Porcelain of Three Chinese Emperors, Kangxi-Yongzheng-Qianlong, A Selection from the Wang Xing Lou Collection*, Hong Kong, 2004, pp.238-241, nos.94-95, where it is noted that the glaze owes its color to the introduction of manganese oxide, and is generally found on un-marked non-imperial wares.



35 □

# **AN ELEGANT PALE BLUE-GLAZED GE-TYPE VASE**

18th/19th century

Heavily potted and thickly glazed, of elongated ovoid shape with rounded shoulder and wide waisted cylindrical neck with gently everted rim, the entire body with an undulating surface under a pale lavender-blue glaze with a primarily gray crackle with some smaller pale russet crackle in places, the glaze stopping at the short spreading foot and continuing over the rim to the interior, supported on a wide rounded biscuit foot ring with brown staining, the base glazed.

9 3/8in (23.8cm) high

**\$3,000 - 5,000**

十八/十九世紀 仿官釉燈籠樽

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

## **Provenance:**

Samuel Putnam Avery (1822-1904), New York

Purchase by subscription, 1879

The Metropolitan Museum of Art, 1879-present

## **來源：**

Samuel Putnam Avery (1822-1904)，紐約

會費購藏，1879 年

大都會藝術博物館，1879 年迄今

For a Yongzheng precursor of *hu* shape, see Peter Y. K. Lam (ed.), *Ethereal Elegance, Porcelain Vases of the Imperial Qing, The Huaihaitang Collection*, The Chinese University of Hong Kong, 2008, pp.160-161, no.39.



36 □

**A FINE GUAN-TYPE HEXAGONAL TWO-HANDLED VASE**

Mid-Late Qing Dynasty

Of baluster shape, the faceted slightly tapering body rising from a short spreading foot below a steeply sloping waisted neck flanked by simple lug handles, all under a widely-spaced, gray and brown crackled, transparent pale gray-beige glaze.

8 1/8in (20.6cm) high.

**\$4,000 - 6,000**

清中晚期 仿官釉雙耳六方瓶

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

**Provenance:**

Samuel Putnam Avery (1822-1904), New York  
Purchase by subscription, 1879  
The Metropolitan Museum of Art, 1879-present

**來源：**

Samuel Putnam Avery (1822-1904)，紐約  
會費購藏，1879 年  
大都會藝術博物館，1879 年迄今

A small octagonal paper label to the base written in red ink reads '428 Chien Lung', presumably a collector's or dealer's label.

Compare with a related Guan-type hexagonal vase, 18th century, which was sold at Sotheby's Hong Kong, 29 May 2019, lot 342.

For a Jiaqing marked octagonal vase of similar type though without the elongated neck and handles, see Peter Y. K. Lam (ed.), *Ethereal Elegance, Porcelain Vases of the Imperial Qing, The Huaihaitang Collection*, The Chinese University of Hong Kong, 2008, pp.156-157, no.37.



Detail: see p.16 (D)

37 □

**A RARE IRON-RUST-GLAZED 'IMITATION BRONZE' VASE**

18th century

Of elegant pear shape with a tall waisted neck with gently everted rim and supported on a tall spreading foot, covered with a lustrous *faux* 'patinated bronze' glaze, the glaze continuing half-way down the neck interior where it fades to a celadon white, the foot ring unglazed and the interior foot and base similarly glazed.

7 1/4in (18.4cm) high

**\$8,000 - 12,000**

十八世紀 鐵鏽花釉撇口瓶

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

**Provenance:**

Samuel Putnam Avery (1822-1904), New York

Purchase by subscription, 1879

The Metropolitan Museum of Art, 1879-present

**來源：**

Samuel Putnam Avery (1822-1904)，紐約

會費購藏，1879 年

大都會藝術博物館，1879 年迄今

Iron-rust glaze (*tiexiu hua you* 鐵鏽花釉) was an innovation made during the reign of the Yongzheng emperor and became popular during the Qianlong period. The major colorants of the glaze are iron and manganese. See Peter Y. K. Lam, *Shimmering Colours: Monochromes of the Yuan to Qing Periods*, Hong Kong, 2005, p.243. The glaze was originally intended to imitate bronze and create porcelain pieces that would cater to the archaistic tastes of the Court. An ovoid vase in the Victoria & Albert Museum, London, with a very similar glaze and bearing an impressed Qianlong seal mark is illustrated on the museum's website (acc. no. C.176-1913).



38 □

**AN UNUSUAL CRACKLE-GLAZED BROWN-DRESSED  
STONEWARE JAR**

First half 19th century

The stoutly potted vessel of baluster profile under a crackled thick gray glaze and divided with three bands of brown-dressed molded biscuit decoration inspired by archaic bronze models, the wide band at the shoulder of molded scrollwork on an incised cell ground between a thin bands of relief *ruyi* heads and divided on each side by a pair of high-relief lion-mask handles set between a similar brown-dressed band of archaistic *kuilong* and rectangular flanges at the waisted neck and above large pendent plantain leaf lappets with keyfret edges descending towards the foot with a flat unglazed foot ring and glazed base with seven brown-dressed spurs; the later domed pierced wood cover surmounted by a fragment of a boxwood aborigine-form netsuke.

9in (23cm) high

**\$1,500 - 2,500**

十九世紀前半期 仿哥釉鐵骨泥鋪首耳瓶配木蓋

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

**Provenance:**

Samuel Putnam Avery (1822-1904), New York

Purchase by subscription, 1879

The Metropolitan Museum of Art, 1879-present

**來源：**

Samuel Putnam Avery (1822-1904)，紐約

會費購藏，1879 年

大都會藝術博物館，1879 年迄今

Compare with a similar crackle-glazed stoneware vessel, attributed to 1780-1900, and bequeathed by Mr. W. H. Cope in 1903 to the Victoria & Albert Museum, London (acc. no. 609-1903). The same museum has another vase of related crackled glaze and brown decorative bands imitating bronze, produced circa 1865-75, (acc. no. 21-1876) purchased from Bernard Quaritch in 1876, three years earlier than the accession date of the present example; see C. Clunas, *Chinese Exports Arts and design*, London, 1987, p.56, fig.38.

For a slightly smaller Yongzheng-marked archaistic vessel of bronze form, with similar brown bands of decoration, see *Monochrome Porcelain, The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 1999, p.166, no.150.



Detail: see p.16 (B)





39 □

**A SMALL FAMILLE-ROSE CIRCULAR COVERED BOX AND LINER**

Iron-red *wu zi deng ke* (五子登科) mark to liner, first half 19th century. Finely enameled with a phoenix in flight on a dense leafy scrolling ground of mallow or peony to the shallow domed cover and further flowers to the sides of the box, the plain liner of shallow-dish shape with a small hole at the center bordered by the four-character inscription.

1 5/8 in (4.1 cm) high; 3 3/4 in (9.5 cm) diam

**\$400 - 600**

十九世紀前半期 粉彩鳳穿牡丹紋蓋盒

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

**Provenance:**

Samuel Putnam Avery (1822-1904), New York

Purchase by subscription, 1879

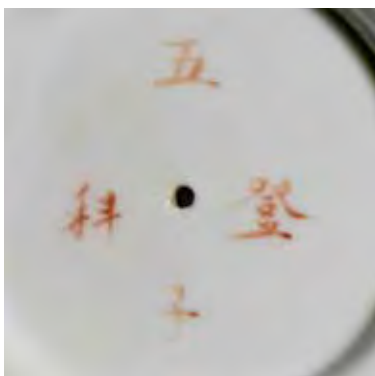
The Metropolitan Museum of Art, 1879-present

**來源：**

Samuel Putnam Avery (1822-1904)，紐約

會費購藏，1879 年

大都會藝術博物館，1879 年迄今



Signature



40 □

### THREE FAMILLE-ROSE ENAMELED WARES

Yongzheng and 19th century

Comprising a circular saucer dish painted with five large peony flowerheads borne on a composite scrolling stem with peony and lotus on a pale green ground, the exterior plain, Yongzheng; a bowl painted to the shallow rounded sides with three flying phoenix divided by peony branches, the everted rim brown-dressed, the interior painted to the center with pomegranate fruit and flowering branches, iron-red Chenghua mark to the base, 19th century; and a deep cup and footed cover, each painted with scenes of children at a festival with a dragon dance and lanterns near a building, Daoguang four-character seal mark in iron red to each. (3)

*dish: 8 1/8in (20.6cm) diam*

*bowl: 7 1/4in (18.4cm) diam*

*covered cup: 3 1/2in (8.9cm) high, overall*

**\$800 - 1,200**

清雍正 粉彩牡丹紋盤

十九世紀 粉彩簪紅三鳳牡丹紋碗

清道光 粉彩百子舞龍圖蓋碗 「道光年製」 樊紅篆書款

### Provenance:

Samuel Putnam Avery (1822-1904), New York

Purchase by subscription, 1879

The Metropolitan Museum of Art, 1879-present

### 來源：

Samuel Putnam Avery (1822-1904)，紐約

會費購藏，1879 年

大都會藝術博物館，1879 年迄今

Please note this Lot is to be sold at No Reserve. 本拍品不設底價



41 □

#### A GROUP OF FOUR FAMILLE-ROSE WARES

Cups and saucers, Yongzheng; snuff bottle, Qianlong/Jiaqing  
Comprising a flaring tea bowl and saucer, painted with three fan-shaped floral panels on a partial pink-cell ground; a tea bowl with rounded sides painted with handscroll-form panels enclosing figures in landscapes, a group of two vases, a leaf, and prunus, all below a blue-enamel-ground border; an octagonal saucer dominated by an eight-petal lotus flowerhead, the petals painted with polychrome lotus scroll against a black ground, the center of the blossom with two butterflies; and a large snuff bottle painted in a continuous scene with ladies gathering lotus from boats before elegant figures and a pavilion. (4)  
*(cup and) 'fan' saucer: 2 5/8in (6.7cm) diam*  
*octagonal saucer: 6in (15.2cm) wide*  
*snuff bottle: 4 1/2in (11.4cm) high*

**\$1,000 - 1,500**

清雍正 粉彩花卉紋杯及碟四件  
清乾隆/嘉慶 粉彩人物圖鼻煙壺

#### Provenance:

Samuel Putnam Avery (1822-1904), New York  
Purchase by subscription, 1879  
The Metropolitan Museum of Art, 1879-present

#### 來源：

Samuel Putnam Avery (1822-1904)，紐約  
會費購藏，1879 年  
大都會藝術博物館，1879 年迄今

Please note this Lot is to be sold at No Reserve. 本拍品不設底價



42 □

#### A GROUP OF FIVE ENAMELED WARES

Doucai wares, Jiaqing seal marks and of the period; others, 18th century

Comprising a *doucai* bowl with footed cover and under dish, each painted with the 'Three Friends of Winter', Jiaqing seal mark in underglaze blue; a sepia-decorated tea bowl of ogee profile, painted with a landscape scene with a gathering of figures seated and enjoying wine with a rider standing nearby, his horse tethered to a pine tree, some gilt highlights; and a *famille-rose*, iron-red, and gilt saucer with three fan-shaped panels enclosing landscapes all reserved against a floral ground centered by a cockerel roundel, the reverse plain. (3) (bowl, cover, and) under dish: 5 3/4in (14.6cm) diam  
ogee cup: 3 5/8in (9.2cm) diam  
saucer: 4 1/2in (11.4cm) diam

**\$1,500 - 2,000**

清嘉慶 鬥彩歲寒三友圖蓋碗盤一組 青花「大清嘉慶年製」篆書款  
十八世紀 霽紅描金人物故事圖折腰杯 霽紅描金公雞風景圖小盤

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

#### Provenance:

Samuel Putnam Avery (1822-1904), New York  
Purchase by subscription, 1879  
The Metropolitan Museum of Art, 1879-present

#### 來源：

Samuel Putnam Avery (1822-1904)，紐約  
會費購藏，1879 年  
大都會藝術博物館，1879 年迄今



43 □

**A LARGE CHINESE EXPORT PORCELAIN FAMILLE-ROSE  
CIRCULAR COVERED BOWL**

Early Qianlong

Finely enameled to each side of the deeply rounded bowl with groups of vessels, auspicious fruits, and objects, one grouped flanked by large peony branches and prunus blossoms, the other group with chrysanthemums and cherry blossoms with a band of gilt lotus scrolling at the rim, the decoration mirrored on the domed cover the bowl and cover interior further decorated with flower sprays.

11 5/8in (29.5cm) diam

**\$1,200 - 1,500**

清乾隆初期 礬紅描金粉彩花卉博古圖蓋盆

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

**Provenance:**

Samuel Putnam Avery (1822-1904), New York  
Purchase by subscription, 1879  
The Metropolitan Museum of Art, 1879-present

**來源：**

Samuel Putnam Avery (1822-1904)，紐約  
會費購藏，1879 年  
大都會藝術博物館，1879 年迄今



44 □

# **A RARE FAMILLE-ROSE TEAPOT AND COVER**

Yongzheng/Qianlong

Delicately enameled with a molded ring of lotus blossoms and leaves encircling the foot and the cover, the pear-shaped body framed by an elegant handle and spout and decorated with two medallions of Lan Caihe on a gilt and coral lappet surface embellished with pink enamel at the foot.

4 1/2in (11.4cm) high, overall

**\$2,000 - 3,000**

清雍正/乾隆 粉彩開光花籃仕女人物圖蓋壺

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

## **Provenance:**

Samuel Putnam Avery (1822-1904), New York  
Purchase by subscription, 1879  
The Metropolitan Museum of Art, 1879-present

## **來源：**

Samuel Putnam Avery (1822-1904)，紐約  
會費購藏，1879 年  
大都會藝術博物館，1879 年迄今

For a teapot and cover of similar form with a pink-enameled molded lotus band in the lower half, but otherwise painted more plainly, see Bonhams New York, 10 October 2022, *The Richard and Maxine Markell Collection of Chinese Ceramics*, lot 63.

See G. A. Godden, *Oriental Export Market Porcelain and Its Influence on European Wares*, London, 1979, p.171.





45 □

**A MASSIVE FAMILLE-ROSE LIME-GREEN-GROUND  
SGRAFFITO VASE WITH DRAGON HANDLES**

Qianlong/Jiaqing

With globular body and tall spreading foot, decorated all over with a pale lime-green glaze with a finely incised, dense *sgraffito* ground, one side depicting a spring scene with two brightly-feathered pheasants atop pierced *taihu* rockwork amidst large peony blossoms and beneath a blossoming magnolia tree, the other side decorated with an autumn scene with a central vertical *taihu* rockwork issuing chrysanthemum, *lingzhi*, begonia, and asters beneath a sparsely-leaved tree, the flaring trumpet neck divided on each side by iron-red and gilt *chilong* handles, the neck interior turquoise glazed and the rim gilt, all supported on a wide unglazed rounded foot and flat base.

27in (68.6cm) high

**\$80,000 - 120,000**

清乾隆/嘉慶 綠地粉彩軋道錦雞花石圖螭龍耳瓶

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

**Provenance:**

Samuel Putnam Avery (1822-1904), New York

Purchase by subscription, 1879

The Metropolitan Museum of Art, 1879-present

**來源：**

Samuel Putnam Avery (1822-1904)，紐約

會費購藏，1879 年

大都會藝術博物館，1879 年迄今



Detail: see p.16 (V)





The present lot is unique of its type for its large size and the finely molded handles. Other examples of this green-ground *sgraffiato* type are much smaller. See for example a related but smaller famille-rose lime-green *sgraffiato*-ground baluster vase, 18th/19th century, also from the Samuel Putnam Avery Collection and The Metropolitan Museum of Art, New York, which was sold at Christie's New York, 15 September 2016, lot 997. See a smaller famille-rose *sgraffiato* green-ground vase, Qianlong seal mark and probably late in the period, which was sold at Bonhams London, 16 May 2013, lot 89, and a globular bottle vase, also Qianlong marked and illustrated by Ronald and Juliana Chao, *Our Encounter with Ceramics*, Zhejiang University, Hangzhou, 2018, p.102, no.089.

The choice of plants and birds on the present lot is laden with auspicious meaning. The pheasant was a symbol of good fortune and often took the place of the phoenix in symbolic decoration. Pheasants and birds in particular were also connected to the rank badges worn by the ten ranks of the civil service; rank badges with pheasants were worn by civil servants of the second highest

rank. The peony too was a symbol of wealth and prosperity and is sometimes known as the 'flower of riches and honor' (*fugui hua* 富貴花).

The motif of pheasant and peony with magnolias was typical of the mid-Qing period and can often be found on famille-rose decoration. See for example, a famille-rose plate decorated with a similar design of pheasant, peony, and magnolia, Yongzheng period, illustrated in *The Complete Collection of the Treasures of the Palace Museum: Porcelains with Cloisonné Enamel Decoration and Famille Rose Decoration*, Shanghai, 2009, p.76, no.66. See also Soame Jenyns, *Later Chinese Porcelain*, London, 1965, pl.CVI, no.1, for a Qianlong period pink-ground *sgraffiato* vase with long-tailed birds amidst flowers and tree branches from the famed Morrison Collection.

For another comparable large vase (32in high) of very similar form painted with phoenix in a peony landscape but with underglaze blue decoration at the neck and foot, see Sotheby's New York, 17 September 1998, lot 260.



46 (detail)



46 (detail)



46 (detail)

46 □

**A FAMILLE-ROSE RUBY-GROUND 'BIRD AND FLOWER' BOWL**

18th or 19th century, possibly Samson

Elegantly and thinly potted with deep rounded sides above a slightly tapering foot, the exterior brilliantly enameled with handscroll-form panels each enclosing a colorful feathered bird on the branch of a peony spray, all reserved on a ruby-red ground with gnarled branches of blossoming prunus extending from under each end of the scroll paintings, the white interior covered with a clear glaze and centered by a loose leafy peony spray and bud.

3in (7.6cm) high; 7 3/4in. (19.7cm) diam

**\$1,500 - 2,000**

十八或十九世紀 或為 Samson 製 粉彩開光花鳥圖軸紋碗

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

**Provenance:**

Samuel Putnam Avery (1822-1904), New York

Purchase by subscription, 1879

The Metropolitan Museum of Art, 1879-present

**來源：**

Samuel Putnam Avery (1822-1904)，紐約

會費購藏，1879 年

大都會藝術博物館，1879 年迄今

The handscroll motif on the present bowl derives from Yongzheng period precedents. See, for example, a Yongzheng period famille-rose jar and cover decorated with various shaped panels including scroll paintings, illustrated in J. Ayers, *Chinese and Japanese Works of Art in the Collection of Her Majesty the Queen*, vol. I, London, 2016, p.311, no.710. Another Yongzheng period vase decorated with variously shaped panels, including scrolls, is illustrated in A. du Boulay, *The Taft Museum: Its History and Collections*, Vol. II, New York, 1995, p.678, no.1931.183.

For two ruby-backed saucer dishes from the Yongzheng period, one in the Percival David Foundation, London, the other in The Metropolitan Museum of Art, New York, both painted with a similar, colorfully feathered, stocky bird on a magnolia branch near leafy peony sprays, see Soame Jenyns, *Later Chinese Porcelain*, pl.LII, no.1, for the first, and Suzanne G. Valenstein, *A Handbook of Chinese Ceramics*, The Metropolitan Museum of Art, New York, 1975, p.216, no.152 for the second, that interestingly also has an Avery provenance (accession. no. 79.2.693).





Commander Theodor Peder Amundson Ring  
 Photo taken between 1909 and 1913  
 Photo courtesy of Annie Kühner

## Commander Theodor Peder Amundson Ring (1866-1932)

### Lots 47 - 51

Theodor Peder Amundsen Ring (1866-1932) was born in Solor, Norway, trained at the Naval Academy in Horten, and graduated in 1887 as a Second Lieutenant. He then went to sea for ten years, moving to Asia to work with the Chinese Customs Bureau. In 1897 he joined the Royal Siamese Navy, one of sixteen Norwegians to do so, the result of King Chulalongkorn's effort to hire Western advisors to avoid the colonization fate of his neighboring countries. Commander Ring began to build what would become one of the largest Western collections of Bencharong wares in that era. In 1904, he returned to Oslo, where he was able to place part of his collection in local museums. He offered a group to The Metropolitan Museum in 1905, and a selection of pieces was purchased by The Met in 1909, while Commander Ring was

in Durban, South Africa. A further 235 pieces of Bencharong were sent to the Art Institute of Chicago in November 1922, to be exhibited in celebration of the opening of a new wing at the Museum for Asian art; thirty pieces from that loan were purchased by the Art Institute the following year.

Theodor Ring moved to Penang in 1913 and resided there until 1921. He died in Oslo in 1932.

Sources: <https://www.artic.edu/articles/1076/an-early-collection-of-bencharong-porcelain> <https://thesiamsociety.org/activity/the-ring-collection-of-bencharong-in-chicago/>



Lot 47 (detail)

47 □

**FIVE THAI-MARKET GRADUATED BENCHARONG COVERED  
JARS WITH NORASINGH FIGURES, *TOH***

19th century

Comprising four jars of deep bowl form with almost-vertical sides and with domed and stepped covers, each painted in polychrome enamels with *Thepanom* figures in cartouches alternating with *Norasingh* figures against a deep-blue ground with flame-like *kranok* leaf motifs, two bands of flower and scroll pattern around the neck and the short circular foot, the domed covers with a flat disc knob and a lotus-bud finial and similarly decorated; and a globular jar and domed cover similarly decorated. (5)

*deep bowls and covers: 8in (20.3cm) to 3 3/4in (19.5cm) high overall  
globular jar and cover: 3 5/8in (9.2cm) high overall*

**\$1,500 - 2,500**

十九世紀 賓乍隆護法神紋蓋碗五件

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

**Provenance:**

Theodor Ring, Oslo (formerly Kristiania), Norway

Avery Fund, 1909

The Metropolitan Museum of Art, 1909-present

**來源：**

挪威奧斯陸（舊稱克里斯蒂安尼亞）Theodor Ring 舊藏

Avery 基金，1909 年

大都會藝術博物館，1909 年迄今

For a bowl and cover of identical type with deep blue-black ground and donated by George Eumorfopoulos to the Benaki Museum in 1929-30, see George Manginis, *China Rediscovered, The Benaki Museum Collection of Chinese Ceramics*, Athens/London, 2016, pp.22-23, no. 01. The author notes that the so-called 'Bencharong' ware was made in Jingdezhen originally for the Royal Siam court (present-day Thailand) and its use was later extended to Siamese court officials and wealthy merchants. Bencharong can be translated as 'five-colored', though the colors were usually more numerous.

See *The Asian Collections Art Gallery of New South Wales*, Sydney 2003, pp.142-143, for a variety of similar examples.

For further reading, see Dawn F. Rooney, *Bencharong, Chinese Porcelain for Siam, Bangkok*, 2017. In this fascinating and insightful publication, the author covers many areas of the ceramic production, decoration, function and the history of the trade between China and Siam. To paraphrase, she notes that the wares are easily identifiable because of the brilliant colors over a glazed white porcelain; the decoration covering the entire surface, with no space untouched; subjects of mythical creatures of Buddhist and Hindu lore surrounded by verdant tropical vegetation; geometric floral units; and often gilt highlights.





48 □

**SIX THAI-MARKET BENCHARONG VESSELS PAINTED WITH DEITIES, TOH**

19th century

Comprising a large deep, bowl-form jar and cover; two smaller bowl-form jars and covers; a bowl-form jar (without cover); and two bowls, painted in bright enamels and iron red with *Thephanom* figures in triangular scroll cartouches alternating with haloed *Norasingh* figures, all set against a deep-blue ground with flame-like *kranok* leaf motifs and bordered by narrow bands of circlets and green enamel, the covers similarly decorated and with flat knob finials. (6)  
*large jar and cover: 8 5/8in (21.9cm) high overall*  
*smaller jars with covers: 4 1/2in (11.4cm) and 3 3/4in (9.5cm) high overall*  
*jar (without cover): 3 1/4in (8.3cm) high*  
*bowls: 7in (17.8cm) and 5 5/8in (14.3cm) diam*

**\$2,000 - 3,000**

十九世紀 冥乍隆暹羅神祇圖器皿六件

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

**Provenance:**

Theodor Ring, Oslo (formerly Kristiania), Norway

Avery Fund, 1909

The Metropolitan Museum of Art, 1909-present

**來源：**

挪威奧斯陸（舊稱克里斯蒂安尼亞）Theodor Ring 舊藏

Avery 基金，1909 年

大都會藝術博物館，1909 年迄今

For examples of a bowl, and a deep bowl and cover of similar type, see Dawn F. Rooney, *Bencharong, Chinese Porcelain for Siam*, Bangkok, 2017, p.40, no.2-1 and p.90, Chapter 5 frontispiece (top right). For detailed images of a *Norasingh*, a Buddhist deity, part lion and part deer with a human head torso and arms, see *ibid*, p.90, no. 4-36; and for a *Thephanom*, a frequently depicted minor deity seated in a posture of worship and wearing a collar and waist band of petals and a high crown, see p.95, no.4-45.





49 □

#### NINE THAI-MARKET 'FLORAL' BENCHARONG VESSELS

19th century

Comprising seven graduated deep bowl-form jars and covers, *toh*, each painted in polychrome enamels with a variety of scrolling or paneled floral decoration, four with vertically arranged *lai kam tor dok* flowers associated with the Himaphan forest and two with bands of exotic cotton leaf pattern *lai bai phai thet* below the rim, all seven on colored grounds of either pink, yellow, white, green, or a combination thereof, all with domed covers, some with stepped knops, others with discs; a bowl and footed cover, the bowl with everted rim and painted with a stylized repeating floral pattern on a red ground; and a smaller bowl with a similar design on a blue ground. (9)

deep bowls and covers: 9 1/4in (23.5cm) to 4 7/8in (12.4cm) high overall

bowl and cover: 5 3/4in (14.6cm) diam

small bowl: 4 3/4in (12.1cm) diam

**\$1,500 - 2,000**

十九世紀 賓乍隆花卉紋器皿九件

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

#### Provenance:

Theodor Ring, Oslo (formerly Kristiania), Norway

Avery Fund, 1909

The Metropolitan Museum of Art, 1909-present

#### 來源：

挪威奧斯陸（舊稱克里斯蒂安尼亞）Theodor Ring 舊藏

Avery 基金，1909 年

大都會藝術博物館，1909 年迄今

For examples of two bowls and footed covers and a deep bowl and cover of similar type see Dawn F. Rooney, *Bencharong, Chinese Porcelain for Siam*, Bangkok, 2017, p.142, no. 6-26-26a; p.145, no.6-28; and p.175, no.6-63. For a detailed image of *Himaphan* forest flowers, that decorate many of these vessels see, *ibid*, p.85, no.4-27.





50 □

**SEVEN VARIOUS THAI-MARKET BENCHARONG VESSELS  
WITH BLOSSOMS AND THEPANOM FIGURES**

19th century

Comprising five graduated deep bowl-form jars and covers, *toh*, each painted in polychrome enamels with *Thepanom* figures alternating with floral medallions against a colored ground of either iron red, green, or yellow, with a twisting stem *lai kan kod* pattern, the domed covers similarly painted below a disc knob; a small bowl, similarly painted; and a small saucer dish similarly painted to the interior and with a plain exterior. (7)

deep jars and covers: 8 5/8in (21.9cm) to 4 7/8in (12.4cm) high overall

small bowl: 4 1/4in (10.8cm) diam

saucer dish: 4 1/2in (11.4cm) diam

**\$1,500 - 2,500**

十九世紀 賓乍隆花卉神祇紋器皿七件

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

**Provenance:**

Theodor Ring, Oslo (formerly Kristiania), Norway

Avery Fund, 1909

The Metropolitan Museum of Art, 1909-present

**來源：**

挪威奧斯陸（舊稱克里斯蒂安尼亞）Theodor Ring 舊藏

Avery 基金，1909 年

大都會藝術博物館，1909 年迄今

For two examples of an iron-red and a yellow-ground deep bowl and cover of this type, see Dawn F. Rooney, *Bencharong, Chinese Porcelain for Siam*, Bangkok, 2017, p.64, no.3/10 and p.98, chapter 5 frontispiece (top left corner).



**EIGHTEEN THAI-MARKET BENCHARONG WARES**

19th century

Comprising two pedestal jars and stepped stupa covers, each painted with delicate 'Indian miniature' floral stems, one on a red ground, the other on a white ground, between further floral bands and supported on a spreading foot; three miniature lobed jars and covers, with slender vertical stylized floral stem panels; two wine cups with flaring rims, painted with three Buddhist lions on a black enamel ground; a foliate dish with radiating floral panels on a red ground, the exterior with a gold-iridescent crackled glaze and a biscuit foot ring and base centered by a four-character seal; a foliate pedestal dish with radiating floral panels on a green ground to the center and a red ground at the rim and exterior sides; a bowl with floral lotus petal panels on colored grounds, with a copper rim and copper band at the foot; five saucer dishes, three with radiating floral panels at the center and two with lotus petals at the center, the exteriors plain; two footed covers, the larger with a stylized floral pattern against a gilt ground, the other with a floral and bird band on a red ground; and a small domed cover with narrow colored ground bands with scrolls and flowers. (18)

*pedestal jars and covers: 6 1/8in (15.6cm) and 5in (12.8cm) high overall*

*miniature lobed jars and covers: approx. 2 3/8in (6cm) high*

*wine cups: 2 1/2in (6.4cm) diam*

*foliate dish: 10in (25.3cm) diam*

*pedestal dish: 7 7/8in (20cm) diam*

*bowl: 5 3/4in (14.6cm) diam*

*five saucer dishes: 4 9/16in (11.8cm) to 4 1/16in (10.3cm) diam*

*footed covers: 4 3/8in (11.2cm) and 3 15/16in (10cm) diam*

*small cover: 2 3/8in (6.1cm) diam*

**\$3,000 - 5,000**

十九世紀 賓乍隆器皿十八件

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

**Provenance:**

Theodor Ring, Oslo (formerly Kristiania), Norway

Avery Fund, 1909

The Metropolitan Museum of Art, 1909-present

**來源：**

挪威奧斯陸（舊稱克里斯蒂安尼亞）Theodor Ring 舊藏

Avery 基金，1909 年

大都會藝術博物館，1909 年迄今

For examples of deep bowls and covers, lobed jars and covers, floral bowls and covers, and stem dishes of similar type, see Dawn F. Rooney, *Bencharong, Chinese Porcelain for Siam*, Bangkok, 2017, p.98, Chapter 5 frontispiece (mid left); p.101, no.5-3; p.110, no.5-15; p.111, no.5-15b; p.121, Chapter 6 frontispiece (all); p.162, no.6-47; p.165, no.6-51; and p.167, no.6-53.





Ceramics from the Grandidier collection, many from the Sichel Brothers, now housed in the Musée Guimet.

Photograph in print; by 1920 (After Geffroy, *Le Louvre: architecture, mobilier, objet*, Paris, 1920, p. 105)

Image courtesy of Bibliothèque nationale de France (Gallica) <http://gallica.bnf.fr>

## August Sichel (1838-1886)

August Sichel (1838-1886) was a German-born art dealer who, along with his brothers Philippe (d. 1899) and Otto (1846-1891), was a major Asian art dealer in Paris in the 19th century. Among the Sichel brothers' top clients was Ernest Grandidier (1833-1912), the French industrialist and collector. The three brothers started their commercial activities in Paris in the 1870s. Likely Grandidier bought pieces from all three brothers: he purchased some pieces during the auction of Auguste's collection in March 1886 and continued to buy after Auguste's death, indicating a trading relationship with the two remaining brothers. At least two of the Sichel brothers had visited Japan, a country where Chinese porcelain circulated and where collecting Chinese ceramics has a long tradition. They also bought at auction, a well-known practice of art dealers of the time.

In 1879 and 1880, August Sichel donated a number of enameled porcelains and cloisonné vessels and fragments to The Metropolitan Museum of Art.

In 1894, Grandidier donated his entire collection of Chinese porcelain to the Louvre and it is now housed at the Musée Guimet. The three main sources for Grandidier's were the dealers in Asian art, Laurent Héliot (1848-1909), the Sichel brothers (Auguste, Philippe and Otto) and Siegfried Bing (1838-1905)



Sichel vase (lot 52) in gallery at The Metropolitan Museum of Art in 1918

A lengthy article by Lucie Chopard, 'Chinese Porcelain enters the Louvre: A Collector, his Dealers, and the Parisian Art Market (c. 1870-1912)', in the *Journal for Art Market Studies*, vol 4, no.2 (2020) notes that the writer Goncourt had already noted the evolution of dealers from merchants of "bric-à-brac" to "gentlemen dressed by our tailors", using Auguste Sichel as an example. He adds that the proximity between collector and dealer is evident in an anecdote reported by Alfred Grandidier in his *Mémoires* where he explains that his brother invited Philippe Sichel to his castle near Paris, the Château de Fleury-Mérogis, and that the dealer used the opportunity to convince him to sell the estate in order to buy more porcelain for his collection.

Sources: <https://fokum-jams.org/index.php/jams/article/view/124/219>  
[https://fr.wikipedia.org/wiki/Philippe\\_Sichel](https://fr.wikipedia.org/wiki/Philippe_Sichel) <https://www.artmarketmonitor.com/2018/06/12/sothebys-paris-sells-yangcai-vase-for-e16-18m-19-11m/>

52 □

**A LARGE FAMILLE-ROSE YELLOW-GROUND BALUSTER VASE**

Jiaqing seal mark, 19th century

Of elongated baluster shape with tall flaring neck, intricately painted with colorful floral scrolls on a lemon-yellow ground to the body and neck, and with a wide white-ground band at the rounded shoulder and rim with iron-red flowerheads on a green-enameled scroll, the body and neck with a wide variety of shaped and sized panels depicting floral scenes with insects lanterns, butterflies, fruit, dragon boats, vessels, and other auspicious symbols, four loose lotus sprays to the neck interior, an unusual iron-red six-character Jiaqing seal mark within a shaped rectangular cartouche to the base.

24 1/2in (62.2cm) high

**\$4,000 - 6,000**

十九世紀 粉彩黃地開光人物花卉紋撇口瓶  
鑒紅「大清嘉慶年制」方框篆書款

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

**Provenance:**

Gift of A. Sichel, 1879

The Metropolitan Museum of Art, 1879-present

**來源：**

A. Sichel 捐贈，1879 年

大都會藝術博物館，1879 年迄今

**Exhibited:**

The City Library Association, Springfield Museum of Fine Arts Loaned by the Metropolitan Museum of Art, New York, according to an undated label.

**展覽：**（據標籤）

市圖書館協會，斯普林菲爾德藝術博物館（Springfield Museum of Fine Arts）（一對瓶之一）。由紐約大都會藝術博物館借出。



Detail: see p.16 (W)



Mark



(two views)

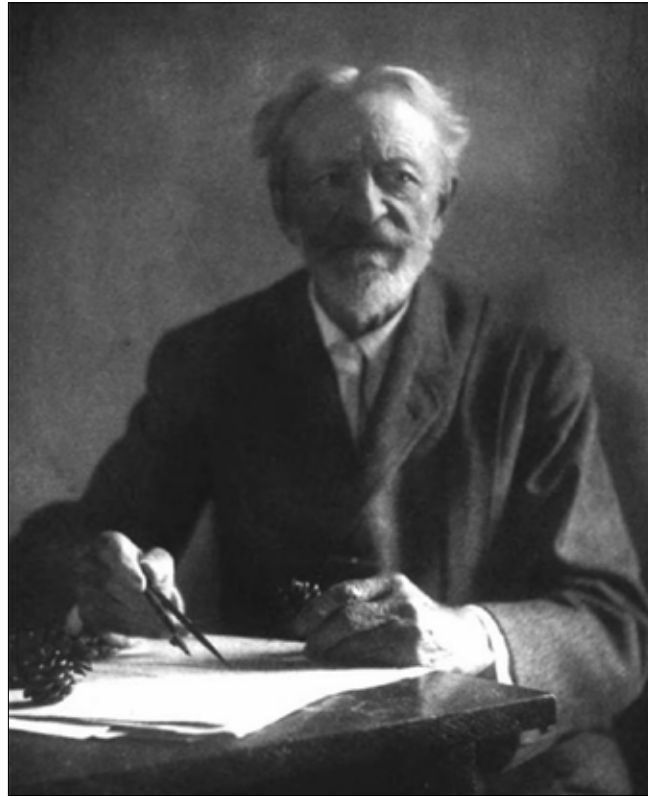


Fig. 1. Portrait of Samuel Colman from Appleton's Cyclopædia of American Biography, Volume X, 1924, pages 418–4

## Mr. and Mrs. Samuel Colman (1832-1920)

Samuel Colman, Jr. (1832-1920) was an American Painter, writer, interior designer, watercolorist, collector and philanthropist. Born in Portland, Maine, he grew up in New York City, where his father owned a bookstore. By 1950, he had exhibited his first painting at the National Academy of Design and became an associate member of the Academy in 1854-55, and a full member in 1962. His early work was highly influenced by Hudson River School artist Asher B. Durand. One of Colman's most famous works, and a landmark representative of Hudson River School art, is his Storm King on the Hudson (Fig. 2) It now resides in the Smithsonian American Art Museum in Washington, DC. Louis Comfort Tiffany became his student in the 1860's while the painter lived in Irvington New York, and a life-long friend and collaborator in his later years as an interior designer.

Mr. Colman traveled extensively in Europe in the 1860's and 1870's, though primarily to France and Spain. In the 1870's and 1880's he visited much of the Western United States. During his European sojourns, his pictures incorporated the architectural features and environments he experienced. During the same period, he became a founding member of the American Watercolor Society, and its first president (1867-1871), and expanded his artistic repertoire to encompass the art of etching, with his activities as a member of the New York Etching Club.

Coleman's later fame came as an interior designer, through his activities and collaboration with Louis Comfort Tiffany on the spectacular Fifth Avenue residence of Henry and Louisine Havemeyer, and the interior of the Hartford residence of Samuel Clemens, among others. He collected both Chinese and Japanese ceramics, a portion of which he and his wife gifted to The Metropolitan Museum of Art. He is also the author of two books, entitled Proportional Form, and Nature's Harmonic Unity.

Samuel Coleman was first married to Anne Lawrence Dunham (1832-1902) in Irvington, New York in 1862. She was the daughter of Edward Wood Dunham, the President of Corn Exchange Bank, and Maria Smyth (Parker) Dunham. After her death, he married Lillian Margaret Gaffney (1866-1954).

Sources: Samuel Colman, Jr. (1832-1920) | White Mountain Art & Artists Samuel Colman | Smithsonian American Art Museum (si.edu) Samuel Colman - Wikipedia



Fig. 2 Storm King on the Hudson (1866), oil on canvas, Smithsonian American Art Museum



Fig. 3 The Hill of the Alhambra, Granada, 1865  
Samuel Colman American, Collection of The Metropolitan Museum of Art (68.19)

53 □

**AN UNUSUAL IRIDESCENT PALE-LAVENDER-GLAZED JUN-TYPE LOBED JAR**

Qing Dynasty

The globular body divided into eight lobes with four vertical ribs, below a raised band at the shoulder and a hollowed torus-form neck, a shallow raised band at the tapering foot, all under a viscous glaze with shifting tones of lavender with subtle celadon and purple shades, the glaze pooling in tears at the unglazed foot ring, the convex base lavender glazed.

*8in (20.3cm) high*

**\$500 - 700**

清 窯變釉瓜棱罐

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

**Provenance:**

Gift of Mr. and Mrs. Samuel Colman, 1893

The Metropolitan Museum of Art, 1893-present

**來源：**

Samuel Colman 伉儷捐贈，1893 年

大都會藝術博物館，1893 年迄今

For a smaller jar of melon shape with a Jun-type glaze, formerly in the A. L. Hetherington Collection, see R. L. Hobson and A.L. Hetherington, *The Art of the Chinese Potter*, New York, 1923, pl.XXVI, fig.1.

The Colman gift included a wide variety of both Chinese and Japanese ceramics. The former ranging from the Han dynasty through the Tang, Song (that included at least six Jun-type vessels), Ming and Qing dynasties. The Japanese ceramics included Raku ware and other thickly glazed vessels from a variety of kilns.





Fig. 1 William Bradhurst Osgood Field.

## William Bradhurst Osgood Field (1870-1949)

William Bradhurst Osgood Field (1870-1949) (Fig. 1) though born in Geneva, Switzerland, hailed from a prominent New York family and over the course of his life became known for his extensive collection, philanthropy, participation in corporate and social organizations in New York, and his homes at 645 Fifth Avenue in Manhattan, High Lawn in Lenox, Massachusetts, and Westfield in Mohegan Lake, New York.

He was the son of William Hazard Field and Augusta Currie Bradhurst Field, and the nephew of Osgood Field, a well-known society figure in London and Rome. As a student at Stevens Institute of Technology, he studied mechanical engineering, and subsequently took courses

at Columbia University in biology and zoology. Among his various professional roles, he was in the corps of engineers at the New York Central and Hudson River Railroad and was the Vice President of M. W. Kellogg Company. He was a member of numerous corporate, social, and charitable boards, including the Grolier Club, which he joined in 1904 and served as President from 1925 to 1928. In 1902, Field married heiress and philanthropist, Lila Vanderbilt Sloane Field (1878-1934) (Fig. 2), daughter of William Douglas Sloane & Emily Thorn Vanderbilt, who as a wedding gift bought them one of the Marble Twin buildings at 645 Fifth Avenue. She also received from her own parents Highlawn, a huge Lenox estate. She was a great-granddaughter of the renowned railroad and shipping magnate Cornelius Vanderbilt



Fig. 2 Lila Vanderbilt Sloane Field

(1794-1877). The couple traveled widely and amassed an impressive collection of books, stamps, coins, artworks, and crucifixes. Of their four children, their eldest son, William Osgood Field (1904-1994), became a world-renowned glaciologist. In 1902, the elder Osgood Field gifted 84 Chinese, European, and Islamic ceramics, as well as 4 other works of art, to The Metropolitan Museum of Art, and continued to lend to the Museum regularly in subsequent years, including a significant loan from his print collection to the Metropolitan's 50th anniversary exhibition in 1920. In 1942, he bequeathed his books and Edward Lear drawings to the Harvard College Library. Field's personal correspondence, documents, photographs, and those of his family, are now held by the New York Public Library.

Sources: <https://archives.nypl.org/mss/6090> <https://etchings.arts.gla.ac.uk/catalogue/biog/?nid=FielWB> <https://snaccooperative.org/view/87746037> <https://research.frick.org/directory/detail/2015> <https://vanderbiltfamily.wordpress.com/2008/06/19/william-osgood-field/> <https://househistree.com/people/william-bradhurst-osgood-field> <https://www.metmuseum.org/search-results?q=Gift+of+W.B.+Osgood+Field%2C+1902&searchFacet=Art>

54 □

**A FAMILLE-VERTE 'BIRD AND FLOWER' DISH**

Kangxi

The hexagonal center panel painted with a pheasant on rockwork amidst peony and magnolia surrounded by six shaped panels painted with a variety of flowers issuing from rockwork, the reverse with a continuous scroll of stylized lotus above the neatly pared unglazed foot ring, an encircled underglaze-blue *lingzhi* mark to the base.

14 5/8in (37.1cm) diam

**\$3,000 - 4,000**

清康熙 五彩開光錦雞花石圖盤

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

**Provenance:**

Gift of W. B. Osgood Field, 1902

The Metropolitan Museum of Art, 1902-present

**來源：**

W. B. Osgood Field 捐贈，1902 年

大都會藝術博物館，1902 年迄今





Fig. 1. Jacob S. Rogers

## Jacob S. Rogers (c. 1824-1901)

**Lots 55 - 61**

Jacob S. Rogers (c. 1824–1901) was the son of Thomas Rogers (1792–1856), a mechanical engineer who, in 1832, partnered with Morris Ketchum and Jasper Grosvenor to found the manufacturing company Rogers, Ketchum and Grosvenor. The company built agricultural and textile machinery as well as railroad steam locomotives, springs, axles, and other small parts for the United States' first railroads. They were responsible for several major innovations in the railroad industry, including the development of cast iron wheels and the use of counterweights. When Thomas Rogers died in 1856, Jacob took over the company and reorganized it as Locomotive and Machine Works of Paterson, New Jersey. Under his leadership, the company became the second largest manufacturer of steam locomotives in North America. Most 19th-century U.S. railroads owned at least one Rogers-built locomotive. The company's

most famous product was a locomotive named *The General* (Fig. 2), built in December 1855, best known for being at the heart of an incident in the Civil War known as the 'Great American Chase'. This was a military raid that occurred April 12, 1862, in northern Georgia. Volunteers from the Union Army commandeered 'The General' and took it northward toward Chattanooga, Tennessee doing as much damage as possible to the vital railroad line from Atlanta to Chattanooga as they went, while pursued by Confederate forces.

Rogers was known as shrewd and frugal businessman and did not spend time his developing social relationships, philanthropical pursuits, nor an interest in art. Yet, eight years before his death, Rogers became a member of The Metropolitan Museum of Art and made the acquaintance of the Museum's first Director, Luigi Palma

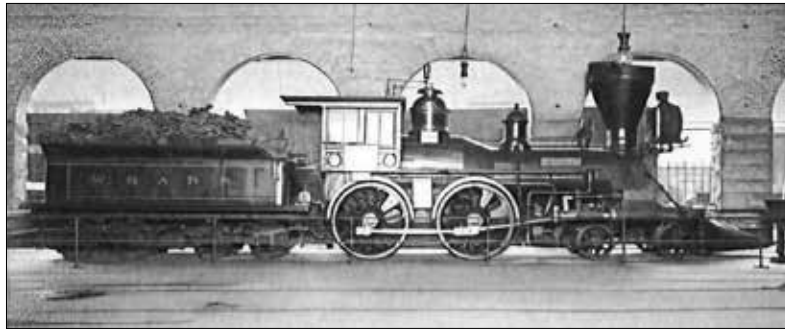


Fig. 2. The General on display in Chattanooga, Tennessee, c. 1907



Fig.3 Thomas Cole (American, 1801–1848). A View near Tivoli (Morning), 1832. Oil on canvas; 14 3/4 x 23 1/8 in. (37.5 x 58.7 cm). The Metropolitan Museum of Art, New York, Rogers Fund, 1903 (03.27)

di Cesnola. Rogers began making regular trips to visit Cesnola to inquire about the operations and finances of the museum, though never demonstrating an interest in the art itself. To everyone's surprise, upon his death in 1901, Rogers left only a small portion of his fortune to his nephews and donated most of his estate—over \$5 million in assets—to the Museum to liquidate and use to establish an endowment, the interest from which was to be put toward the acquisitions of artworks and library books. This was the Museum's first bequest over \$1 million.

The January 23, 1903, purchase of Thomas Cole's *A View near Tivoli (Morning)* was the first acquisition made with money from the Rogers Fund. (Fig. 3) The Jacob S. Rogers Fund continues to be a significant source of acquisitions funds at the Museum to this day.

Sources: <https://www.metmuseum.org/blogs/now-at-the-met/features/2011/this-weekend-in-met-history-july-2> [https://en.wikipedia.org/wiki/Jacob\\_S.\\_Rogers#:~:text=Upon%20Rogers'%20death%20in%201901,Rogers%20Fund.%22](https://en.wikipedia.org/wiki/Jacob_S._Rogers#:~:text=Upon%20Rogers'%20death%20in%201901,Rogers%20Fund.%22) [http://www.patersongreatfalls.com/met\\_backhanded\\_benefactor.html](http://www.patersongreatfalls.com/met_backhanded_benefactor.html) <http://www.hiddennj.com/2012/05/cranky-patersonian-changes-world-of-art.html> <https://nyti.ms/4753l2g> <https://peoplepill.com/people/jacob-s-rogers> <https://atlcoin.com/atlcoinblog/tag/metropolitan/> [https://en.wikipedia.org/wiki/Thomas\\_Rogers\\_\(locomotive\\_builder\)](https://en.wikipedia.org/wiki/Thomas_Rogers_(locomotive_builder)) [https://en.wikipedia.org/wiki/Rogers\\_Locomotive\\_and\\_Machine\\_Works](https://en.wikipedia.org/wiki/Rogers_Locomotive_and_Machine_Works)



55 □

**A PAIR OF LARGE BLUE AND WHITE 'PEONY' SAUCER DISHES**

Kangxi

Each painted in bright cobalt tones with a dense design of flowering peony and leafy tendrils below the slightly everted, brown-dressed rim and the exterior with two wispy floral stems. (2)

14 1/8in (35.9cm) diam

**\$3,500 - 5,500**

清康熙 青花牡丹紋盤一對

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

**Provenance:**

Ernest A. Bischoff

American Art Association, New York, February 24-28, 1920, lot 898

Rogers Fund, 1920

The Metropolitan Museum of Art, 1920-present

**來源：**

Ernest A. Bischoff 舊藏

紐約 American Art Association 1920 年 2 月 24-28 日，拍品編號 898

Rogers 基金，1920 年

大都會藝術博物館，1920 年迄今

For a number of related dishes with dense peony scroll decoration, see Regina Krah, John Ayers and Nurdan Erbahar, *Chinese Ceramics in the Topkapi Saray Museum, Istanbul, A Complete Catalogue, III, Qing Dynasty Porcelains*, London, 1986, pp.1026-1027, nos. 2213 and 2126.



56 □

## TWO UNUSUAL BLUE AND WHITE DOUBLE-GOURD VASES

Kangxi

The globular lower body painted in a wide band with ascending and descending peony branches and reserve lappets, rimmed by a chevron band beneath the waisted midsection, the smaller upper bulb of the gourd with ogival flowerhead panels and fish-rope ground below an inverted bell-shaped shoulder with vertical panels dividing the *wanzi*-fret ground, all below the tall spreading cylindrical neck with sprays of pinks and flitting insects. (2)

7 7/8in (20cm) and 7 3/4in (19.7cm) high

\$2,000 - 3,000

清康熙 青花花卉紋葫蘆瓶兩件

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

## Provenance:

Robert W. Paterson

American Art Association, New York, January 24-25, 1925, no. 503

Rogers Fund, 1925

The Metropolitan Museum of Art, 1925-present

## 來源：

Robert W. Paterson 舊藏

紐約 American Art Association，1925 年 1 月 24-25 日，拍品編號 503

Rogers 基金，1925 年

大都會藝術博物館，1925 年迄今

For a near identical vase (with cut-down neck rim), see Regina Krah, John Ayers and Nurdan Erbahar, *Chinese Ceramics in the Topkapi Saray Museum, Istanbul, A Complete Catalogue, III, Qing Dynasty Porcelains*, London, 1986, p.1014, no.2166, where the flower sprays to the body are identified as gardenia and to the neck, as carnations.



Detail

57 □

**A LARGE BLUE AND WHITE OVOID JAR AND DOMED COVER**  
Kangxi

The tall ovoid body painted at the center with four shaped cartouches alternately enclosing handled baskets bearing stylized lotus sprays, plantain leaves, and a flaming pearl or scenes of a mountainous riverscape studded with buildings, the cartouches reserved against 'scrolling lotus' and 'prunus cell' grounds, the shoulder and lower body each with further cartouches alternately painted with beribboned antiques or flowers, another thin band of grouped leaves and flowerheads below the biscuit neck, the domed cover centered by a rabbit on a blue-ground roundel surrounded by plantain leaves and lotus and with floral lappets to the sides.

21 1/4in (54cm) high

**\$10,000 - 15,000**

清康熙 青花開光花卉山水博古圖蓋罐

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

**Provenance:**

S. Chait, New York

Rogers Fund, 1918

The Metropolitan Museum of Art, 1918-present

**來源：**

紐約 S. Chait 舊藏

Rogers 基金，1918 年

大都會藝術博物館，1918 年迄今

This vase would have originally formed part of a five-piece garniture set, comprised of three oviform or baluster vases and covers and two slender beaker vases. They were highly desirable among the aristocracy of Europe and Great Britain and would have been placed atop the stone or wood mantle that surrounded the fireplaces in the great halls or entrances of these grand houses. See a related pair of blue and jars, but without covers, Kangxi period, illustrated in *Porzellan aus China und Japan*, Berlin, 1990, p.403, nos.192a and 192b.

For a very similarly shaped jar and cover with identically shaped panels to the sides, see Sotheby's New York, 18 September 1996, lot 199, from a private St. Louis Collection.

See also a complete garniture of this date that was sold at Bonhams London, 14 May 2009, Lot 95; and a similar blue and white jar and cover, sold at Bonhams Skinner Boston, 27 March 2023, lot 39.





Detail

58 □

**A LARGE BLUE AND WHITE 'PETAL'-MOLDED SLENDER BALUSTER VASE**

Kangxi

The elegant body lightly molded with spiraling leaf-shaped panels and painted in bright cobalt tones with a dense design of leafy stems with peony flowerheads between a thin band of leafy flower stems at the shoulder and rounded short foot, the waisted neck with further lotus petals below a chevron band at the rim.

20 1/2in (52.1cm) high

**\$6,000 - 8,000**

清康熙 青花花卉紋盤口觀音樽

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

**Provenance:**

Ernest A. Bischoff

American Art Association, New York, February 24-28, 1920, lot 950

Rogers Fund, 1920

The Metropolitan Museum of Art, 1920-present

**來源：**

Ernest A.. Bischoff 舊藏

紐約 American Art Association，1920 年 2 月 24-28 日，拍品編號 950

Rogers 基金，1920 年

大都會藝術博物館，1920 年迄今

Most likely, this vase would have originally formed part of a five-piece garniture set, usually comprised of three baluster vases and covers and two slender beakers. For another vase decorated with similar densely scrolling leafy-stemmed flowers in spiraling panels, see Regina Krah, John Ayers and Nurdan Erbahar, *Chinese Ceramics in the Topkapi Saray Museum, Istanbul, A Complete Catalogue, III, Qing Dynasty Porcelains*, London, 1986, p.917, no.2115.

A vase and cover of similar size and decoration was sold in Bonhams Edinburgh, 10 July 2013, lot 275.



59 □

**A BLUE AND WHITE 'PETAL'-MOLDED BALUSTER JAR AND COVER**

Kangxi

The elegant body lightly molded with spiraling leaf-shaped panels and painted in bright cobalt tones with alternate panels of peony stems and lotus reserved on a blue ground between thin chevron bands at the spreading foot and shoulder, the waisted neck with further lotus petals below a chevron band at the rim, the cover similarly painted and with a knob finial.

15 3/4in (40cm) high

**\$5,000 - 8,000**

清康熙 青花花卉紋將軍蓋罐

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

**Provenance:**

Thomas Benedict Clarke

House Sale, American Art Association, New York, January 8-13, 1921, lot 596

Rogers Fund, 1921

The Metropolitan Museum of Art, 1921-present

**來源：**

Thomas Benedict Clarke 舊藏

House Sale，紐約 American Art Association，1921 年 1 月 8-13 日，拍品編號 596

Rogers 基金，1921 年

大都會藝術博物館，1921年迄今

For a baluster jar and cover of similar type, see Regina Krahl, *Chinese Ceramics in the Topkapi Saray Museum, Qing Dynasty Porcelain*, Vol. III, New York, 1986, p.1001, no.2126 and a reserve-decorated cover. p. 916, no. 2149.



60<sup>□</sup>

**A GARNITURE OF FIVE LARGE BLUE AND WHITE FLUTED AND  
'LOTUS PETAL'-MOLDED VASES**

Kangxi

Comprising three slender baluster vases with covers and two *gu*-shaped beaker vases, the slender baluster vases with shallow vertical fluting to the central sections, set between molded 'lotus petal' lappets at the feet and shoulders below the tall slightly waisted necks, all painted in strong cobalt tones with leafy stems with composite flowerheads that rise and coil to each section, below matching covers, the *gu*-shaped beaker vases similarly molded and painted. (5)

*baluster vases and covers: 22in (55.9cm) high overall*

*beaker vases: 19 3/4in (50.2cm) high*

**\$20,000 - 25,000**

清康熙 青花花卉紋五供瓶一組五件

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

**Provenance:**

Thomas Benedict Clarke

House Sale, American Art Association, New York, January 8-13, 1921,  
lot 759

Rogers Fund, 1921

The Metropolitan Museum of Art, 1920-present

**來源：**

Thomas Benedict Clarke 舊藏

House Sale，紐約 American Art Association，1921 年 1 月 8-13 日，  
拍品編號 759

Rogers 基金，1921 年

大都會藝術博物館，1920年迄今

Such vessels were exceedingly popular amongst the aristocracy of Europe and Great Britain and would have been placed atop the stone or wood mantles that surrounded the fireplaces in the great halls or entrances of these grand houses.

See a garniture of five similar, though smaller, spirally fluted vases sold at Bonhams London, 8 November 2018, lot 145.



61 □

**A GREEN-GLAZED BRUSH REST**

Qing Dynasty

Rising from a low pedestal base, the body in the form of a *shan* character formed as a brush rest and covered with an apple-green glaze of fine crackle, the underside unglazed showing the high-fired stoneware body.

*4in (10.2cm) high*

**\$1,000 - 1,500**

清 綠釉山形筆擱

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

**Provenance:**

Audley, until 1908; sold to Sir C. P. Clarke

Rogers Fund, 1908

The Metropolitan Museum of Art, 1908-present

**來源：**

Audley 於 1908 年賣給 C. P. Clarke 公爵

Rogers 基金，1908 年

大都會藝術博物館，1908 年迄今



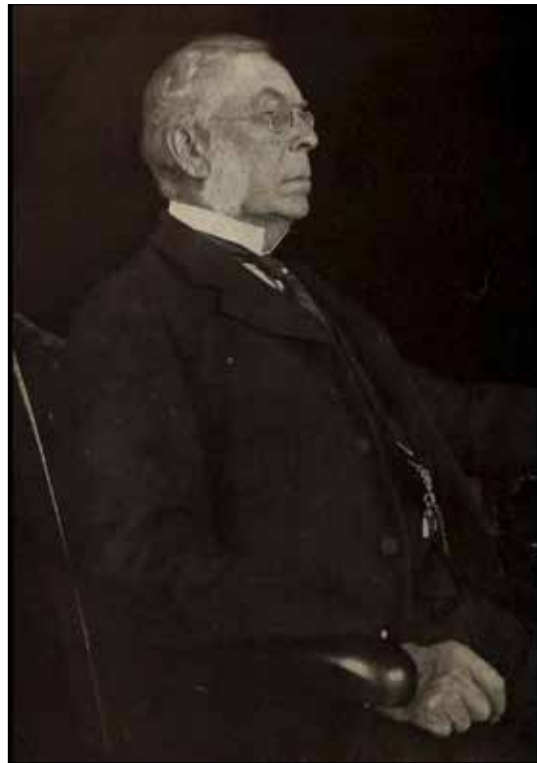


Fig. 1. John Stewart Kennedy  
Source: [https://en.wikipedia.org/wiki/John\\_Stewart\\_Kennedy](https://en.wikipedia.org/wiki/John_Stewart_Kennedy)

## John Stewart Kennedy (1830-1909)

John Stewart Kennedy (1830-1909) was born in Blantyre, Lanarkshire, Scotland and was educated in the public schools of Glasgow. His father's circumstances made it impossible for him to contemplate a college education and thus at the tender age of thirteen he began his working life as a clerk in a shipping office before beginning his career at the Mossend Iron & Coal Company, where he was a salesman from 1847 to 1850. In 1850, the London-based firm William H. Bird & Company hired Kennedy to become its first representative in the United States and Canada. From that point forward, aside from a short stint in Glasgow (1852-1856), Kennedy made New York his home. In 1856, Kennedy formed a partnership with M.K. Jesup & Company and twelve years later he founded J.S. Kennedy & Company, a bank which was heavily involved with the railroad sector. Several of his professional endeavors leveraged his deep ties in this industry for the benefit of firms in his native Scotland. Through his competence and professional connections, Kennedy became a leading

member of New York society, was involved in numerous clubs and boards, and starting in the 1890s, was a prolific philanthropist to educational, medical, and Presbyterian organizations, as well as to other charitable causes. At the time of his death he had accumulated the extraordinary sum of \$67 million. Of this fortune, he donated \$30 million, including bequests of \$2.5 million each to The Metropolitan Museum of Art, Columbia University, the New York Public Library, the Presbyterian Board of Home Missions, the Presbyterian Board of Foreign Missions, and the Presbyterian Hospital of New York City, as well as designating substantial gifts to other universities and organizations. He left \$13 million to his widow.

She, like her husband, was a silent benefactor during her lifetime, giving to many religious or educational institutions. She was the daughter of Cornelius Baker, one of the founders of New York University, another institution that she liberally supported.



Fig. 2. Washington Crossing the Delaware by Emanuel Leutze, 1851  
The Metropolitan Museum of Art (acc. No. 97.34)

At the Metropolitan Museum, Mr. Kennedy served as a Trustee for more than twenty years, a member of its Executive Committee for over nine years, and as one of the Vice Presidents for four years. During his tenure at the Museum, he was particularly interested in its educational mission. His first gift to The Museum was Washington Crossing the Delaware (1851) (acc. no. 97.34) by Emanuel Leutze (1816-1868), which Kennedy gave in 1897 after consulting with Samuel P. Avery (1822-1904). (Fig. 2)

The funds he left to the Museum have enabled significant acquisitions in Asian art, Old Masters paintings, furniture and decorative arts. His impressive funeral service in November 1909, that took place at the Madison Square Presbyterian Church, was packed with the leading trustees and managers of the numerous institutions that he was connected to including the Presbyterian Hospital (he was the President), The Metropolitan Museum of Art, The New York Public Library, Columbia University, The Charity Organization Society, the St. Andrew's Society and the Bank of Manhattan Company. Amongst

other guests were J. Pierpont Morgan, Jacob H. Schiff, Cleveland Dodge, Joseph Choate, Mr. and Mrs. Andrew Carnegie, Henry De Forest and Eugene Delano.

#### Sources:

<https://www.jstor.org/stable/3253083>  
<https://www.jstor.org/stable/3253024>  
[https://en.wikipedia.org/wiki/John\\_Stewart\\_Kennedy](https://en.wikipedia.org/wiki/John_Stewart_Kennedy)  
[https://eh.net/book\\_reviews/john-stewart-kennedy-the-man-who-found-the-money/](https://eh.net/book_reviews/john-stewart-kennedy-the-man-who-found-the-money/)  
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<https://research.frick.org/directory/detail/948>  
<https://digitalcollections.nypl.org/items/510d47e2-a041-a3d9-e040-e00a18064a99>



62 □

### THREE SMALL IRIDESCENT GREEN-GLAZED VESSELS

Han Dynasty

Comprising a *hu*-shaped jar with two molded bands to the body below a waisted neck and cup-shaped mouth; and two similar *guan*-shaped jars with sloping shoulders and short necks, all three under iridescent green glazes and supported on short spurs. (3)

*hu*: 5 3/8in (13.8cm) high

*guan*: 5 1/4in (13.4cm) high

**\$1,000 - 1,500**

漢 綠釉陶罐三件

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

#### Provenance:

John Stewart Kennedy Fund, 1913

The Metropolitan Museum of Art, 1913-present

#### 來源：

John Stewart Kennedy 基金，1913 年

大都會藝術博物館，1913 年迄今

For examples of a near identical *hu* vase and a jar in the Gulbenkian Museum, University of Durham, see Ireneus Laszlo Legeza, *A Descriptive and Illustrated Catalogue of the Malcolm Macdonald Collection of Chinese Ceramics*, New York/Toronto, 1972, p.2 and pl.II, nos.5 and 6, where the author references a similar jar in the Tenri Sanko-kan Museum, Nara illustrated in *Sekai toji zenshu*, vol. 8, pl.69; and two similar *hu*, one in the Thomas B. Clarke Collection and illustrated by Bernard Laufer, *Chinese Pottery of the Han Dynasty*, pl.XLIV, fig.3; and another comparable example in the Museum of Fine Arts, Boston, illustrated in *The C. B. Hoyt Collection*, cat. no. 47.



63 □

## TWO IRIDESCENT GREEN-GLAZED WARES

Han Dynasty

Comprising a *hu* of pear shape supported on a tall flaring foot, the body with bowstring bands at the midsection and shoulder, and divided on the sides by molded *taotie*-mask fixed-ring handles below the waisted neck and flaring cup-shaped rim; and a steaming bowl with flaring sides and everted rim and pierced at the bowl center with five holes. (2)

*Hu*: 12 5/8 in (32.1cm) high;

*Bowl*: 7 1/2 in (19.1cm) diam

\$1,000 - 1,500

漢 綠釉鋪首耳陶壺 及綠釉蒸碗

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

## Provenance:

John Stewart Kennedy Fund, 1913

The Metropolitan Museum of Art, 1913-present

## 來源：

John Stewart Kennedy 基金，1913 年

大都會藝術博物館，1913 年迄今

The *hu* form derives from ancient bronze wine vessels. Compare with a similar green-glazed *hu*, Han dynasty, in the Palace Museum, Beijing (acc. no. 新00059789).

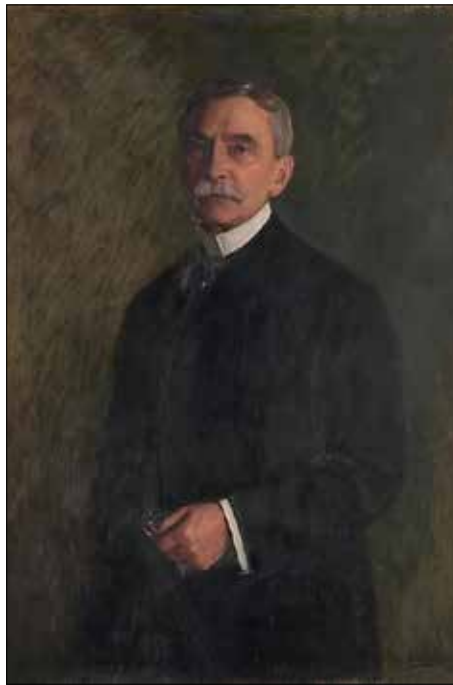


Fig. 1. Mr. Isaac D. Fletcher

Source: <https://www.metmuseum.org/art/collection/search/10846>

## Mr. Isaac D. Fletcher (1844-1917) and Mrs. Mary E. Pickering Fletcher (1847-1914)

### Lots 64 - 68

Mr. Isaac D. Fletcher (1844-1917) and Mrs. Mary E. Pickering Fletcher (1847-1914) were prominent members of New York society at the turn of the century and amassed a collection of notable European paintings and sculptures, artifacts from the ancient Greece, Italy, and Egypt, and ceramics from the Middle East and China. Mr. Fletcher was born in the Bangor, Maine and began his working career in the paving and roofing industry, and later rose to be President of the coal tar distillation firm Page, Kidder & Fletcher Co., which became New York Coal Tar Chemical Co. in 1872, and then Barrett Manufacturing Co. in 1896. He and his wife commissioned the architect C. P. H. Gilbert (1861-1952) to design a house at 79th Street and Fifth Avenue, New York City. The resulting home was an asymmetrical French Gothic-style limestone chateau featuring pointed turrets on the eave line, ornate dormers, and wide connected chimneys. His art collection included works by David, Gainsborough, Rembrandt,

Reynolds, Rubens, Wyant, Corot, Daubigny etc. He also collected stained glass, rare rugs, and ancient Egyptian and Persian pottery.

In his will, Mr. Fletcher left the couple's mansion and \$2 million art collection to The Metropolitan Museum of Art, allowing the Museum to select what it most desired. This resulted in a gift of 251 artworks thereafter known at the Museum as the Mr. and Mrs. Isaac D. Fletcher Collection, which went on view in its entirety in 1918. Given his late wife's commitment to building the collection, Mr. Fletcher specified that the donation must always be referred to using both of their names. Besides the collection itself, the bequest included a large sum of money to start a fund for the purchase of art. The Museum sold the Fletcher's home to Harry F. Sinclair (1876-1956) in 1918 for over \$3 million to augment The Fletcher Fund. The mansion is now home to the Ukrainian Institute of America (Fig. 2). According

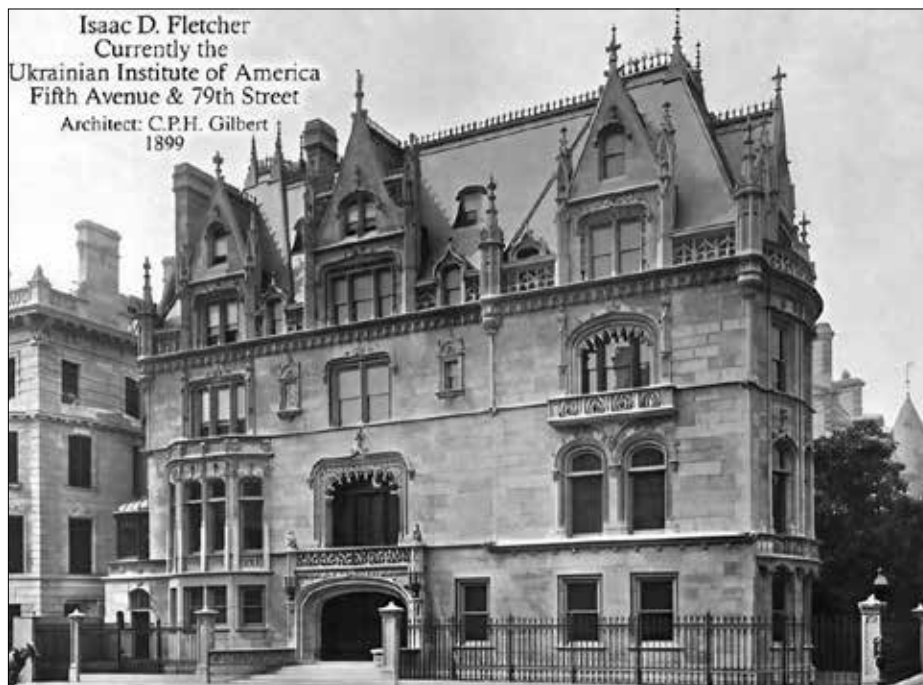


Fig. 2. Ukrainian Institute of America

to the 1994 Museum guidebook, several of the paintings listed were purchased through the Fletcher Fund, most notably Velázquez's ravishing 1650 portrait of Juan de Pareja. (Fig. 3)

Sources:

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<https://www.jstor.org/stable/3253999>

<https://nyti.ms/43PH9Mc>

<https://househistree.com/people/isaac-dudley-fletcher>

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Jellinek, *Provenance*, p. 182

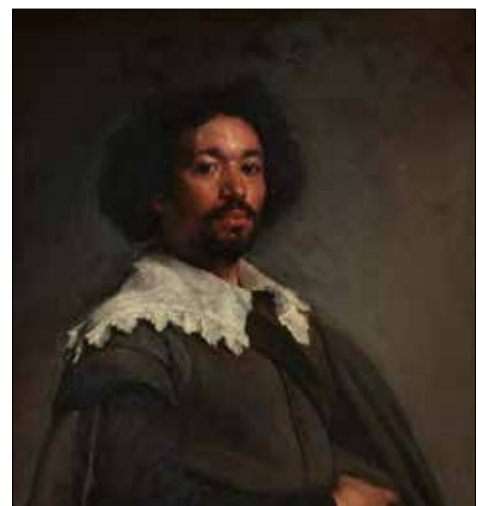


Fig. 3. Diego Velázquez, Portrait of Juan De Pareja, 1650  
Metropolitan Museum of Art



64 □

**A SMALL CRACKLED APPLE-GREEN-GLAZED JAR**

18th century

Of rounded globular shape with short waisted neck, the pale apple-green glaze with an attractive network of fine crackle, the glaze turning to a white at the rounded rim and continuing to the interior with a dense network of crackle, and neatly pooling at the tapering and rounded biscuit foot ring, with further green enamel to the biscuit base.  
4in (10.2 cm) high

**\$1,500 - 2,000**

十八世紀 綠釉小罐

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

**Provenance:**

Mr. and Mrs. Isaac D. Fletcher Collection, Bequest of Isaac D. Fletcher, 1917

The Metropolitan Museum of Art, 1917-present

**來源：**

Isaac D. Fletcher 伉儷舊藏，由 Isaac D. Fletcher 於 1917 年遺贈  
大都會藝術博物館，1917 年迄今

See Virginia Bower, Josephine Hadley Knapp, Stephen Little and Robert Wilson Torchia, *Decorative Arts, Part II, Far Eastern Ceramics and Paintings*, National Gallery of Art, Washington, 1998, for a similar crackled-green-glazed jar, p. 125, no. 1942.9.544 (C-397)



65 □

**A RICH COPPER-RED-GLAZED GLOBULAR BOTTLE VASE**

18th century

The elegant vase with gently rounded globular body and tall, very slightly flaring, cylindrical neck, the glaze paling to white at the neck rim and foot edge above the unglazed wedge foot ring, and white glazed base.

8 1/2in (21.6cm) high

**\$2,000 - 3,000**

十八世紀 紅釉膽瓶

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

**Provenance:**

Mr. and Mrs. Isaac D. Fletcher Collection, Bequest of Isaac D. Fletcher, 1917

The Metropolitan Museum of Art, 1917-present

**來源：**

Isaac D. Fletcher 伉儷舊藏，由 Isaac D. Fletcher 於 1917 年遺贈大都會藝術博物館，1917 年迄今

For a later copper-red-glazed globular vase with a Daoguang mark, see Peter Y. K. Lam (ed.), *Ethereal Elegance, Porcelain Vases of the Imperial Qing, The Huaihaitang Collection*, The Chinese University of Hong Kong, 2008, pp.104-5, no.11.



66 □

**A FINELY CRACKLED GREEN-GLAZED BOTTLE VASE**

18th century

The finely potted globular body with rounded shoulder and tall slightly flaring cylindrical neck with brown-dressed rim, supported on a thin, brown-dressed foot ring and deeply cut glazed flat base.

9 1/4in (23.5cm) high

**\$2,000 - 3,000**

十八世紀 綠釉長頸瓶

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

**Provenance:**

Mr. and Mrs. Isaac D. Fletcher Collection, Bequest of Isaac D. Fletcher, 1917

The Metropolitan Museum of Art, 1917-present

**來源：**

Isaac D. Fletcher 伉儷舊藏，由 Isaac D. Fletcher 於 1917 年遺贈大都會藝術博物館，1917 年迄今

See Virginia Bower, Josephine Hadley Knapp, Stephen Little and Robert Wilson Torchia, *Decorative Arts, Part II, Far Eastern Ceramics and Paintings*, National Gallery of Art, Washington, 1998, for a group of three similar crackled-green-glazed bottle vases, pp.108-109, nos. 1942.9.535, 1942.9.537 and 1942.9.542.



67 □

**A COPPER-RED-GLAZED LANGYAO-TYPE BALUSTER VASE**

Kangxi

The high-shouldered ovoid body covered with a rich strawberry copper-red glaze thinning to celadon-white at the slightly spreading recessed foot, the neck cut-down.

10in (25.4cm) high, wood cover

**\$1,200 - 1,800**

清康熙 郎窯紅釉瓶

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

**Provenance:**

Mr. and Mrs. Isaac D. Fletcher Collection, Bequest of Isaac D. Fletcher, 1917

The Metropolitan Museum of Art, 1917-present

**來源：**

Isaac D. Fletcher 伉儷舊藏，由 Isaac D. Fletcher 於 1917 年遺贈  
大都會藝術博物館，1917 年迄今

For other Langyao vases of similar size and form (with necks), see Wang Qingzheng (ed.) *Kangxi Porcelain Ware from the Shanghai Museum Collection*, Shanghai, 1998, p.325, no.209; Laure Schwartz-Arenales (ed.), *Mille Ans De Monochromes, Vaiselle sacree et profane des empereurs de Chine (A Millennium of Monochromes From the Great Tang to the High Qing, The Baur and the Zhuyuetang Collections, Fondation Baur, Musee Des Arts D'Extreme-Orient, Geneva, 2019, p.288, no.132; and the Illustrated Catalogue of Ming and Qing Monochrome Wares in the Percival David Foundation of Chinese Art, Section 6, revised edition, London, 1989, pl.V, A507.*

See Virginia Bower, Josephine Hadley Knapp, Stephen Little and Robert Wilson Torchia, *Decorative Arts, Part II, Far Eastern Ceramics and Paintings, National Gallery of Art, Washington, 1998, for another Langyao type meiping (with repaired neck), p. 56, no. 1972-43.30 (C-585).*

68 □

**A POWDER-BLUE-GLAZED GLOBULAR BOTTLE VASE**

Kangxi

The elegantly potted vase with wide rounded globular body below a sloping shoulder and tall, very slightly waisted cylindrical neck, under an attractive lightly mottled cobalt-blue glaze that pales to white at the rim, supported on a short foot with unglazed concave base.

*9 3/4in (24.8cm) high*

**\$5,000 - 7,000**

清康熙 灑藍釉錐把瓶

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

**Provenance:**

Mr. and Mrs. Isaac D. Fletcher Collection, Bequest of Isaac D. Fletcher, 1917

The Metropolitan Museum of Art, 1917-present

**來源：**

Isaac D. Fletcher 伉儷舊藏，由 Isaac D. Fletcher 於 1917 年遺贈大都會藝術博物館，1917 年迄今



## M. Parish-Watson (1879-1941)

Clarence Lisle MacDermid Parish-Watson (1879-1941) was born in Ontario, Canada, the son of Clarence Richard Parrish and Nina Florence Carscallen. He was a collector and art dealer who started his career at Drecier & Co., New York, before founding his own eponymous firm, M. Parish-Watson & Co. Inc. at 44 East 57th Street, New York, NY. The company handled a range of material, including European arms and armor, Georgian silver, Islamic ceramics and rugs, and Chinese works of art. Parish-Watson's clients included private collectors, such as John D. Rockefeller, Jr. (1874-1960), Charles P. Taft (1843-1929), and William Randolph Hearst (1863-1951). For the latter, he served as the Vice President and General Manager of the International Studio Art Corp., which held title to Hearst's \$12 million art collection. (Fig. 1)

The gallery also worked closely with institutional collections, such as The Metropolitan Museum of Art, the Cleveland Museum of Art, the Huntington Art Gallery, and the National Gallery of Art, to whom the gallery would lend, donate, and sell artworks. Among the company's exhibitions and publications of Chinese art were *Chinese Pottery of the Han, T'ang and Sung Dynasties* (1917) and *Archaic Chinese Bronzes of the Shang, Chou and Han Periods* (1922). Parish-Watson's personal collection included a famous pair of 'chrysanthemum' vases, which Lord Kitchner (1850-1916) had received as a gift from Emperor Puyi (r. 1908-1912) in 1909, and Parish-Watson purchased from Kitchner's heir for \$75,000 in 1920.

### Sources:

Jellinek, *Provenance*, p. 350

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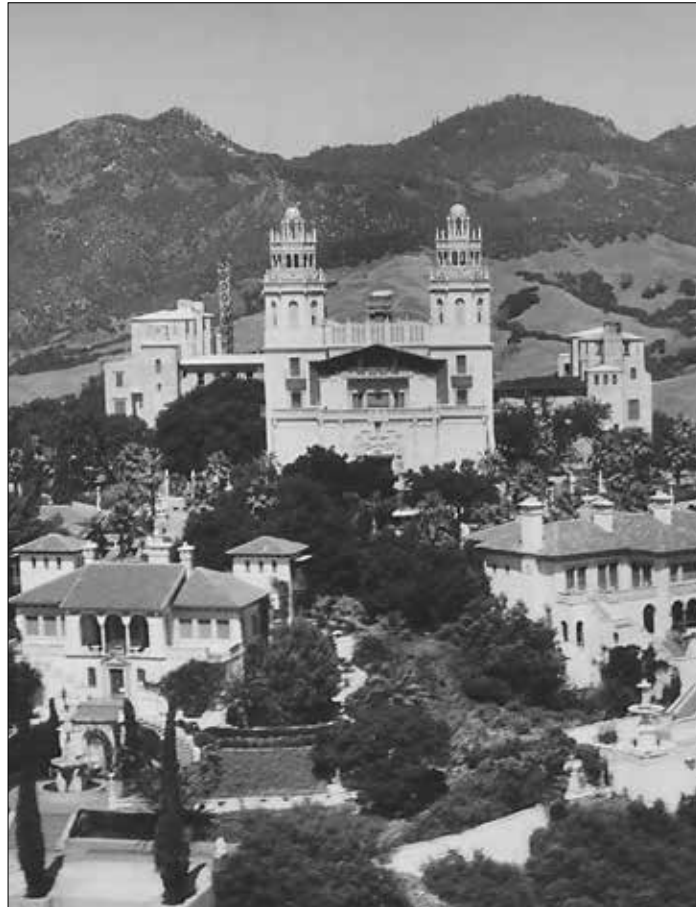
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[https://en.wikipedia.org/wiki/Wilson\\_P.\\_Foss\\_Jr](https://en.wikipedia.org/wiki/Wilson_P._Foss_Jr)

Found but could not access:<https://www.yumpu.com/en/document/view/23083592/art-dealers-the-rockefellers-and-the-network-of-chinese-art-in->



Hearst Castle, San Simeon, California



69 □

**A SMALL BLUE AND WHITE SEAL PASTE BOX AND COVER**

Jiajing mark, Kangxi

Of compressed globular shape and painted in pale cobalt blue tones with a dense scrolling design with flowerheads to the body and the flat circular fitted cover with a plain band at the rim, the base with a six-character *Jiajing* mark.

*2 3/8 in (6cm) diam, wood stand*

**\$700 - 1,000**

清康熙 青花花卉紋印泥盒帶蓋  
青花「大明嘉靖年製」雙圈楷書款

**Provenance:**

Gift of M. Parish Watson, 1919

The Metropolitan Museum of Art, 1919-present

**來源：**

M. Parish Watson 贈，1919 年

大都會藝術博物館，1919 年迄今

Please note this Lot is to be sold at No Reserve. 本拍品不設底價



70 □

**THREE FAMILLE-VERTE BISCUIT-GLAZED SWEETMEAT DISHES**

Kangxi

Two pentagonal, one hexagonal, each painted on pale yellow grounds with two boys clutching scrolling lotus stems, below plain wells and thin flowerhead and scroll bands at the everted rims, the exteriors with beribboned objects, the shaped foot rings unglazed and the flat bases with a clear glaze. (3)

4 7/8in (12.4cm) and 4 5/16in (11cm) wide

**\$500 - 700**

清康熙 素三彩童子戲蓮圖攢盒三格

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

**Provenance:**

Anonymous Gift, 1919

The Metropolitan Museum of Art, 1919-present

**來源：**

匿名捐贈，1919 年

大都會藝術博物館，1919 年迄今



Fig. 1 Portrait of Mary Stillman Harkness, 1933, by Frank O. Salisbury. Source: <https://onlineexhibits.library.yale.edu/s/we-were-always-here-celebrating-all-women-at-yale/item/15230#?cv=&c=&m=&s=&xywh=-319%2C-1%2C4039%2C4039>



Fig. 2 Mary Stillman Harkness courtesy of The Metropolitan Museum of Art Jellinek, *Provenance*, p.219

## Mrs. Edward Harkness (1874-1950)

Mrs. Mary Emma Stillman Harkness (1874-1950) was born in Brooklyn into considerable wealth, one of four daughters of Thomas and Elizabeth Stillman, a prominent New York family associated with the Rockefellers. She married the financier Edward Stephen Harkness (1874-1940) in 1904, whose family had also made their fortune through investing in John D. Rockefeller's (1839-1937) Standard Oil Co. The couple shared a passion for philanthropy, particularly for institutions that supported education, healthcare, and children, and they also built a notable collection of art and books. Mary cared deeply about childhood disease. She operated two farms in suburban New York for the research and treatment of rheumatic fever in children and funded a summer camp for disadvantaged city children at the Harkness summer home in Connecticut.

Over the course of their lifetimes, they gave over \$129 million in charitable gifts. Mary was an ardent supporter of the United Hospital Fund of New York, the American Red Cross, the Young Women's Christian Association, the Boy Scouts, Connecticut College, the New York Public Library, numerous hospitals, including the Columbia-Presbyterian Medical Center and Presbyterian Hospital (where she served on the Board of Members), and many other organizations. They made a series of grants to Harvard and Yale universities as well as to a number of independent preparatory schools, including St. Paul's and Phillips Exeter Academy.

Following her husband's death, she became Honorary President of the Commonwealth Fund and was an Honorary Fellow of Lady Margaret



Fig. 3 Edward S Harkness - Wikipedia



Fig. 4 John Constable, Salisbury Cathedral, Oil on canvas, circa 1825. The Metropolitan Museum of Art.



Fig. 5 Hippopotamus ("William"), Gift of Edward S. Harkness, 1917, The Metropolitan Museum of Art, 17.9.1

Hall in Oxford, England. Over the years, she donated rare books to Yale University and important artworks to The Metropolitan Museum of Art. In her will Mrs. Harkness left to the latter 132 Chinese works of art, with a particular depth in imperial Kangxi porcelains, as well as two Japanese lacquers. During their life together, the couple lived in a mansion at 1 East 75th Street, New York, NY, given to them as a wedding gift by Edward's mother, Anna Harkness (1837-1926). The home is currently the headquarters of the Commonwealth Fund, a charitable organization founded by Anna Harkness and dedicated to promoting healthcare for the most vulnerable members of society.

The Harkness fortune of \$60 million was distributed to charities. The collection of art masterpieces were bequeathed to the Metropolitan Museum of Art, including works such as Constable's Salisbury Cathedral (Fig. 4), and Hans Holbein the Younger's Portrait of a Member of the Wedigh Family.

In 1917, Edward S. Harkness gave the Metropolitan Museum of Art a small blue hippopotamus, of Egyptian faience, dating back to the second millennium BCE. The small treasure earned the nickname 'William' and is today an icon of the museum's Egyptian collection. (Fig. 5) Edward and Mary also helped finance Howard Carter's second excavation season of the tomb of Tutankhamen in the winter of 1923- 24.

Sources:

<https://www.jstor.org/stable/2049323>

<https://nyti.ms/3rJkZ5>

<https://centennial.commonwealthfund.org/mary-harkness.html>

<https://www.jstor.org/stable/3258031>

Jellinek, *Provenance*, p. 29

71 □

**A BRILLIANT BLUE AND WHITE 'LOTUS' MALLET VASE**

Xuande mark, Kangxi

Painted in a deep violet-blue cobalt with scrolling stylized lotus and composite flowerheads and leafy tendrils that wrap around the body and continue over the rounded shoulders and halfway up the cylindrical neck to a single molded bow-string band below upright plantain-leaf lappets and a plain, slightly flaring rim, an encircled *Xuande* six-character mark to the base.

*9 7/8in (25.1cm) high*

**\$15,000 - 20,000**

清康熙 青花纏枝蓮紋棒槌瓶

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

**Provenance:**

Gift of Mrs. Edward S. Harkness, 1923

The Metropolitan Museum of Art, 1923-present

**來源：**

Edward S. Harkness 夫人贈，1923 年

大都會藝術博物館，1923年迄今

This elegant mallet shape is a fairly rare form in the Chinese potter's oeuvre. Another Kangxi-period mallet-form blue and white vase in the Palace Museum, Beijing, painted with two stylized phoenixes rather than the composite flowerheads of this example, is illustrated in *Qingdai yuyao ciqu*, vol. I, part II, Beijing, 2005, pp. 102-3, no. 40.





Fig 1. Mary Clark Thompson, Sonnenberg Gardens and Mansion State Historic Park.

## Mary Clark Thompson (1835-1923)

Mary Clark Thompson (1835-1923), born Mary Lee Clark, was the daughter of Myron H. Clark (1806-1892) who served in the New York State Senate and later as Governor of New York and his wife Zilpha Watkins. Mary mostly grew up in Ontario, Canada, where the family moved when she was a small child. A noted philanthropist, suffragist and art collector she married Frederick Ferris Thompson (1836-1899) in June 1857, who with his father and brother, co-founded First National Bank of the City of New York (now known as Citibank). Mr. and Mrs. Thompson provided donations and endowments to numerous educational and cultural institutions, and were particularly generous to Williams College, Vassar College, Teacher's College

(Columbia University), the Bronx Zoo, the New York Public Library, the Women's Hospital, and The Metropolitan Museum of Art, the last of which Thompson helped found. At the time of his death in 1899, Thompson had contributed more than \$250,000 to Williams, making him the most generous benefactor in the history of the college. All classes and events at Williams were suspended the day the news of his death was delivered. Mrs. Thompson continued his legacy to Williams College. In 1903, she had the Thompson Memorial Chapel built in his memory, a project her husband had planned shortly before his death. In 1905, President Theodore Roosevelt attended the dedication of the Chapel and it remains in continuous use today.



Fig 2. Sonnenberg House, Sonnenberg Gardens and Mansion State Historic Park.

She had a personal interest in preserving the history of Native Americans in the New York area and made multiple donations to the State Museum in Albany with this in mind. In 1920 she was awarded the Cornplanter Medal for her work in Native American history. Since 1921, the award given by American National Academy of Sciences for distinguished work in geology and paleontology, has borne her name as the Mary Clark Thompson Medal. In her will, Mrs. Thompson left nearly half of her \$10 million estate to charitable and cultural organizations. The Metropolitan Museum a gift of \$50,000 and over 500 works of art including important ivory carving from various cultures, classical Greek artifacts, jades, crystals, European paintings and decorative arts, and Chinese enamelware's and porcelains, particularly from Kangxi and Qianlong reigns. Other Chinese gifts included a Tang horse, two albums of portraits of Chinese emperors.

To Yale University she gave, amongst other collector's items, the Melk copy of the Gutenberg Bible and the original Manuscript of Bayard Taylor's translation of Goethe's 'Faust'. The couple's Upstate New York summer residence, Sonnenberg Gardens, is now a state park. Mary Clark Thompson, while on a visit to Europe, had intended to sail on the Titanic but canceled her passage at the last minute to attend a flower show.

Sources:  
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[https://en.wikipedia.org/wiki/Mary\\_Clark\\_Thompson](https://en.wikipedia.org/wiki/Mary_Clark_Thompson)  
<https://www.jstor.org/stable/3254908>  
 Jellinek, *Provenance*, pp 418-419



72 □

**A LEMON-YELLOW-GLAZED DOUBLE-GOURD VASE**

19th century

Of elegant naturalistic form with rounded globular lower body and smaller upper bulb with waisted neck and slightly flaring rim, all under a thick lemon-yellow glaze with a very fine dense crackle, the yellow glaze continuing to the interior neck to a white-glazed interior, supported on a wedge-shaped unglazed foot ring with glazed base. 6 1/2in (16.5cm) high

**\$800 - 1,200**

十八世紀 檸檬黃釉葫蘆瓶

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

**Provenance:**

Bequest of Mary Clark Thompson, 1924  
The Metropolitan Museum of Art, 1924-present

**來源：**

Mary Clark Thompson 遺贈，1924 年  
大都會藝術博物館，1924 年迄今

73 □

**A FAMILLE-VERTE BISCUIT FIGURE OF A MALE IMMORTAL AND CHILD**

Qing Dynasty

The standing enameled biscuit figure wearing elegant, green-ground floral robes and holding a child in his folded right arm, his left hand held at his waist, all supported on waisted rectangular base with shaped panels on a cell ground to the sides, and two small figures at the feet of the immortal.

12 1/2in (31.8cm) high, overall

**\$3,000 - 4,000**

清康熙 素三彩福星童子像

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

**Provenance:**

Bequest of Mary Clark Thompson, 1924  
The Metropolitan Museum of Art, 1924-present

**來源：**

Mary Clark Thompson 遺贈，1924 年  
大都會藝術博物館，1924 年迄今

The dignitary depicted in the group with boys possibly represents the God of Fortune (福星 Fuxing). He is often seen with a boy, or a scroll, sometimes surrounded by children such as the present lot. See a related *famille-verte* model of the God of Wealth, Kangxi period, illustrated by S. G. Valenstein in *A Handbook of Chinese Ceramics*, London, 1989, pl.222. See also a similar *famille-verte* figure, Kangxi period, from the Salting Collection, illustrated by W. Gulland, *Chinese Porcelain*, vol. II, London, 1911, no. 520.



## Annie C. Kane (1857-1926)

Annie Cottenet Schermerhorn Kane (1857–1926) was the daughter of William Colford Schermerhorn (1821-1903), a New York lawyer and philanthropist, who was a patron of The Metropolitan Museum of Art and the Museum of Natural History, and was a major donor to Columbia University, where he served as Chairman of the Board of Trustees. Annie married John Innes Kane (1850-1913), who was from one of the oldest New York families, and was the great-grandson of John Jacob Astor (1763-1848). The couple participated in New York high society and were patrons of numerous institutions. Mr. Kane served on the Advisory Board of the Cooper Union Museum. Mrs. Kane built an impressive collection of European furniture and decorative arts, including a much-lauded 16th-century Flemish tapestry (acc. no. 26.260.59), and several Qing dynasty porcelains, which she bequeathed to The Metropolitan Museum of Art upon her death. She also left \$4 million to New York City charities, including a gift of \$1,000,000 to Columbia University, in honor of her father.

### Sources:

<https://www.jstor.org/stable/3256046>  
[https://en.wikipedia.org/wiki/William\\_Colford\\_Schermerhorn](https://en.wikipedia.org/wiki/William_Colford_Schermerhorn)  
[https://en.wikipedia.org/wiki/John\\_Innes\\_Kane](https://en.wikipedia.org/wiki/John_Innes_Kane)  
<https://nyti.ms/3O8U711>



Fig 1. Annie Cottenet Schermerhorn Kane (1857-1926)  
Source: Find a Grave Memorial



Detail

74 □

# **A PAIR OF FAMILLE-ROSE TRUMPET-SHAPED BEAKER VASES**

Yongzheng

Each painted on one side with branches of fruiting pomegranate and peony rising from a gnarled trunk near rockwork and chrysanthemum and to the other side with flowering peony sprays and a gnarled trunk with rockwork and flowers, the scene to each side divided by a single colorful butterfly, the swelling lower body tapering to the foot and painted in bright pastel enamels with slender slightly wavy lappets suggestive of *lishui* waves on robe hems, a pink-ground lotus band edged in *ruyi* lappets at the everted brown-dressed rim. (2)

14in (35.6cm) high

**\$8,000 - 12,000**

清雍正 粉彩花蝶紋花觚一對

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

## **Provenance:**

Bequest of Annie C. Kane, 1926

The Metropolitan Museum of Art, 1926-present

## **來源：**

Annie C. Kane 遺贈，1926 年

大都會藝術博物館，1926 年迄今





Fig 1. William Rhinelanders Stewart.

Source: <https://househistree.com/people/william-rhinelanders-stewart-sr-1852-1929>

# William Rhinelander Stewart (1852-1929)

## Lots 75 - 86

William Rhinelander Stewart (1852-1929) began his career as a lawyer but left the profession several years later to devote himself to charitable, civic, and business endeavors. In his professional life, Stewart became a Trustee of Greenwich Savings Bank in 1893, then a Director of the Corn Exchange Bank (starting in 1897), and from 1908 until his death in 1929, he was President of Rhinelander Real Estate Co. He is best known for his devotion to charitable and civic causes. He was particularly involved in Grace Church, where he was appointed Superintendent of the Mission Sunday School in 1880. In 1898 he was named President of the National Conference of Charities and Corrections. Two years later he organized the New York State Conference of Charities and Corrections, and in 1910 he founded the New York City Conference of Charities and Corrections. He also played an active civic role on the New York Board of Charities, first being appointed a Commissioner 1882 and serving as such until 1929, including a periods as President of the Board, first from 1894 to 1903, and again from 1907 to 1923. His papers, particularly his official and personal correspondence, diaries, and research during his time on the New York State Board of Charities, are now housed in the New York Public Library. Additionally, Stewart left indelible marks on New York City in the form of celebrated monuments. He was the impetus behind the Washington Square Arch in lower Manhattan, the idea for which he conceived in 1889 as a temporary triumphal arch in honor of the centenary of George Washington's (1732-1799) inauguration as the first President of the United States (1789-1797). The arch was completed in 1902 and proved so popular that a permanent replacement was built in stone three years later by the architect Stanford White (1853- 1906). The arch remains an iconic and beloved structure to this day. Subsequently, he was the Chairman of a special committee of the Grant Monument Association, in charge of raising funds to build the General Grant National Memorial, which is the mausoleum in Morningside Heights, Manhattan, housing the remains of the 18th U.S. President, General Ulysses S. Grant (1822-1885) and his wife. Stewart authored several books, including *The Philanthropic Work of Josephine Shaw Lowell: Containing a Biographical Sketch of Her Life, Together With a Selection of Her Public Papers and Private Letters, Collected and Arranged for Publication* (1911) and *Grace Church and Old New York* (1924).

He and his first wife, Annie McKee Armstrong (1864–1925) had two children, Anita Rhinelander Stewart (b.1886) and William Rhinelander Stewart Jr. two years later. Anita married Prince Miguel, Duke of Viseu, grandson of King Miguel I of Portugal, and the eldest son of Dom Miguel, Duke of Braganza, claimant to the throne of Portugal from 1866 to 1920. She took the title Princess de Braganza. After her husband died in 1923, Anita moved to New York City and denounced her royal title to regain her American citizenship. In social circles, she continued to be referred to as the Princess.

William Rhinelander Stewart and his wife, Annie divorced in 1906. Annie then married James Henry Smith who tragically died in Japan in 1907 while on their honeymoon, leaving her an estate said to approximate \$70 million. She married a third time to Jean de Saint Cyr in 1915.

William Rhinelander Stewart Jr. and his sister Anita each inherited slightly over \$13 million after their mother's death. From his father, William also inherited vast real estate holdings in New York.

### Sources:

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portrait: <https://emuseum.nyhistory.org/objects/42651/william-rhineland-stewart-18521929>  
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75 □

**A SMALL BLUE AND WHITE SLENDER BALUSTER VASE AND COVER**

Kangxi

Painted in subtle cobalt tones with two golden pheasants, one swooping down on an unsuspecting insect to one side, the other displaying its tail feathers and standing atop a rocky outcrop set between branches of peony and blossoming prunus, the rounded shoulder with a narrow chevron band below flowering branch sprays at the slightly tapering cylindrical neck, the cover with *ruyi* lappets and a knob finial.

10 1/2in (26.7cm) high

**\$1,200 - 1,800**

清康熙 青花錦雞花石圖高英罐

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

**Provenance:**

Bequest of William Rhinelandier Stewart, 1929  
The Metropolitan Museum of Art, 1929-present

**來源：**

William Rhinelandier Stewart 遺贈，1929 年  
大都會藝術博物館，1929 年迄今

For a blue and white rouleau vase with a similar 'pheasant on rockwork' scene, see Wang Qingzheng (ed.) *Kangxi Porcelain Ware from the Shanghai Museum Collection*, Shanghai, 1998, pp.88-89, no.57; and another is illustrated in *Fire and Colour: Imperial Kiln Porcelain of the Qing Dynasty from the Palace Museum Collection*, Macao Museum of Art, 2011, pp.100-101, no.32.



76 □

### THREE BLUE AND WHITE VASES

Kangxi

Comprising a barrel-bodied vase painted in bright cobalt shades with prunus and rockwork with a flying bird on one side, all above a tall flaring foot with leafy sprays and below aster or pinks on the slightly sloping shoulder, the cylindrical neck with circlets and *ruyi* lappets; a small mallet vase with lotus flowerheads on swirling leafy stems that encircle the body and continue midway up the slightly waisted cylindrical neck to leaf lappets below the rim; and a miniature baluster vase and cover with six lightly molded lotus petal panels painted with floral sprays and rockwork, an artemisia leaf mark to the base. (3) *barrel-bodied vase: 5 13/16in (14.7cm) high*  
*mallet vase: 5 3/4in (14.6cm) high*  
*miniature vase and cover: 4 1/4in (10.8cm) high*

\$1,500 - 2,500

清康熙 青花花石圖瓶帶蓋 青花纏枝蓮紋棒槌瓶 及  
 青花開光花卉紋小將軍罐 共三件

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

### Provenance:

Bequest of William Rhinelandier Stewart, 1929  
 The Metropolitan Museum of Art, 1929-present

### 來源：

William Rhinelandier Stewart 遺贈，1929 年  
 大都會藝術博物館，1929 年迄今

For other barrel-bodied vases of similar type retrieved from a circa 1690 Chinese shipwreck off the coast of Vietnam, see Christiaan J. A. Jorg and Michael Flecker, *Porcelain from the Vung Tau Wreck, The Hallstrom Excavation*, UK, 2001, pp.46-47, figs.11 and 13.



77 □

**A SMALL BLUE AND WHITE 'XIXIANG JI' CYLINDRICAL BOX AND COVER**

Kangxi

The flat cylindrical cover painted in rich blue tones with a scene from *Xixiang Ji* (*Romance of the Western Chamber*) with figures on a terrace before a pavilion entrance, the narrow sides of the box and cover with landscape scenes, the flat base with a bat at the center.

3 1/8in (7.9cm) diam

**\$1,500 - 2,000**

清康熙 青花「西廂記」人物故事圖蓋盒

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

**Provenance:**

Bequest of William Rhinelanders Stewart, 1929

The Metropolitan Museum of Art, 1929-present

**來源：**

William Rhinelanders Stewart 遺贈，1929 年

大都會藝術博物館，1929 年迄今

The cover depicts a narrative from Scene 8, Book 2 of *Xixiang Ji* (*Romance of the Western Chamber*). Here, student Zhang has given the fighting monk, Huiming, a letter asking General Du Que for help against the rebellious troops. Here, Zhang stands behind the abbot with the fly whisk.

Compare with a related Kangxi period blue and white circular box and cover, but depicting a female doctor, which sold at Bonhams London, 6 November 2023, lot 67.



78<sup>□</sup>

**TWO SMALL BLUE AND WHITE GU-SHAPED BEAKER VASES**

Kangxi

Each painted in a rich cobalt blue in an archaistic style with *taotie*-masks on a diaper-cell ground between whorl bands to the shallow barrel-shaped central section between leaf lappets to the spreading lower section and trumpet-shaped upper section. (2)  
9 5/8 in (24.4cm) and 9 1/4 in (23.4cm) high

**\$1,800 - 2,500**

清康熙 青花獸面蕉葉紋花觚兩件

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

**Provenance:**

Bequest of William Rhinelandier Stewart, 1929  
The Metropolitan Museum of Art, 1929-present

**來源：**

William Rhinelandier Stewart 遺贈，1929 年  
大都會藝術博物館，1929 年迄今

Early labels attached to each vessel read '89' in the case of the larger vase and '93' to the other.

For a similarly decorated Kangxi blue and white beaker vase with lappets dividing masks at the central section, see *The Appreciation of Jingdezhen Porcelain of the Qing Period*, 1994, p.30, no.014.



79 □

# **A BLUE AND WHITE 'XIXIANG JI' BOWL**

Chenghua mark

Kangxi

Painted in rich cobalt blue tones with a continuous scene from the *Xixiang ji* (*Romance of the Western Chamber*) to the exterior, with figures in a courtly setting, below an everted rim with beribboned objects on a cell ground, the interior center with two boys in a garden setting, the cavetto plain, and floral sprays on a cell ground to interior rim, an encircled Chenghua six-character mark to the base.

8 1/4in (21cm) diam

**\$2,000 - 3,000**

清康熙 青花「西廂記」故事圖折沿碗  
青花「大明成化年製」雙圈楷書款

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

## **Provenance:**

Bequest of William Rhinelandier Stewart, 1929

The Metropolitan Museum of Art, 1929-present

## **來源：**

William Rhinelandier Stewart 遺贈，1929 年  
大都會藝術博物館，1929 年迄今

The scenes from the *Xixiang ji* (*Romance of the Western Chamber*), include depictions of Student Zhang. They may depict a number of possible scenarios from Scenes 13, 22 and 23 in Book 7; or possibly scene 9 from Book 2.



80 □

**A RARE BLUE AND WHITE RESERVE-DECORATED PEAR-SHAPED BOTTLE VASE**

Kangxi

Painted in delicate shades of dark cobalt blue with three large blue reserve-decorated flower spray medallions of ogival shape between 'lotus petals' above the plain short spreading foot, and below bands of archaic *ruyi* lappets, chevron, and upright leaves at the shoulder and lower neck, a pendent leaf lappet and chevron band below the flaring rounded rim.

7 1/2in (19.1cm) high

**\$3,000 - 5,000**

清康熙 青花花卉紋撇口瓶

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

**Provenance:**

Bequest of William Rhineland Stewart, 1929  
The Metropolitan Museum of Art, 1929-present

**來源：**

William Rhineland Stewart 遺贈，1929 年  
大都會藝術博物館，1929 年迄今

# A Group of Blue and White ‘Soft-Paste’ Ceramics

Lots 81 - 86

Very little, it appears, has been written about so-called Chinese soft-paste despite the plethora of examples produced in the eighteenth century. Still, the most illuminating text on the subject, in the English language anyway, was written almost fifty years ago by Margaret Medley in *The Chinese Potter, A practical history of Chinese ceramics*, London, 1976, pp. 259-261 (in the 1999 reprint). On writing about white wares of the late seventeenth and eighteenth centuries, she describes three categories, the first those of Jingdezhen high quality porcelain, second, the so-called ‘soft-paste’ group, and the third the Dehua *blanc de Chine* type. The first she notes include all shapes found in other wares but covered only with a perfectly colorless glaze of great brilliance. For the Dehua *blanc de Chine* group, which reached its apogee in the Kangxi era (1662-1722), she mentions the quality of the impressive, often thickly potted porcelain, most often in the form of figures with sensitive modelling, but also including a wide range of mostly small vessels. Moving to the so-called soft-paste group, its probably best to quote her in her entirety on the subject:

Chinese ‘soft-paste’ must not be confused with European soft-paste as the two are completely different. The Chinese material is a natural white firing clay, probably of the pegmatite group of clay materials. The Chinese call it *huashi*, ‘slippery stone’ and it was sometimes added to poor quality porcelain, perhaps for its plastic quality. The European soft-paste is a frit ware and thus artificially constituted of a glass frit combined with ball clay. The Chinese

material in the fired state is rarely translucent, while the European type usually is. The Chinese seem to have begun using the material on its own in about 1700 and it continued into the late nineteenth century, possibly even longer. Most pieces are small and include boxes for seal paste as well as a variety of vases, small bottles, and miniatures. The decoration is often finely incised and almost invisible, but there are also many molded pieces which incorporate complex decoration in relief of dragons among waves, swastika diaper patterns, and stylized forms of the Chinese character *shou*, ‘longevity’, which enjoyed perennial popularity. The glaze is thin, sometimes uneven, and inclined to craze. A certain number of pieces are decorated in underglaze blue painted in a finely penciled style quite unlike that used on the ordinary porcelain of the period.

Regarding the addition of underglaze cobalt blue on soft-paste, it differs significantly from the finished result of cobalt blue on the regular porcelain output of Jingdezhen, where the design is hard edged. The painting on soft-paste indeed has a more transient nature, a tendency to appear as if melting into the paste, leaving a very ‘velvety’ or ‘silky’ finish which is further softened by the predilection of the glaze to finely crackle in an attractive unobtrusive way. The glaze tends towards a milky-white tone, and it appears to take the application of cobalt especially well. The vessels themselves are also lighter in weight. All these properties are extremely well exhibited in this lovely group of ceramics that so obviously entranced William Rhinelanders Stewart.



81 □

**A SMALL BLUE AND WHITE SOFT PASTE OVOID VASE**

18th century

The olive-shaped body tapering to a steep shoulder and short neck, the glaze with a dense pale crackle, painted in underglaze blue with a continuous scene of a fisherman holding a rod in a coastal or lakeside landscape with a mountainous backdrop with a small hut on a promontory with rockwork and pine.

5in. (12.7cm) high

**\$1,200 - 1,500**

十八世紀 漿胎青花漁人圖瓶

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

**Provenance:**

Bequest of William Rhinelander Stewart, 1929

The Metropolitan Museum of Art, 1929-present

**來源：**

William Rhinelander Stewart 遺贈，1929 年

大都會藝術博物館，1929 年迄今



82 □

**A FINE BLUE AND WHITE SOFT PASTE VASE**

18th century

Of rouleau shape supported on a short slightly spreading foot and rising to a rounded shoulder, the waisted neck encircled by a shallow rib and everting to a flaring rim, the glaze with an unusually high-polish finish with very little crackle and painted with large peony sprays rising from rockwork in a garden setting to one side of the body and two flying insects to the other.

7in (17.8cm) high

**\$1,000 - 1,500**

十八世紀 漿胎青花花石圖燈籠瓶

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

**Provenance:**

Bequest of William Rhinelander Stewart, 1929  
The Metropolitan Museum of Art, 1929-present

**來源：**

William Rhinelander Stewart 遺贈，1929 年  
大都會藝術博物館，1929 年迄今



83 □

**A SMALL BLUE AND WHITE SOFT PASTE BOTTLE VASE**

18th century

The pear-shaped body tapering to a tall slender, slightly flaring neck, with an unusually high-polish glaze with very little crackle and painted in dark cobalt blue with two figures dwarfed in a mountainous coastal landscape with small buildings and trees, an off-shore boat and birds flying above.

*7 3/8in (18.7cm) high*

**\$1,200 - 1,800**

十八世紀 漿胎青花山水人物圖膽瓶

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

**Provenance:**

Bequest of William Rhinelander Stewart, 1929  
The Metropolitan Museum of Art, 1929-present

**來源：**

William Rhinelander Stewart 遺贈，1929 年  
大都會藝術博物館，1929 年迄今



84 □

**A BLUE AND WHITE SOFT PASTE OVOID JAR**

18th century

Painted in delicate shades of cobalt blue in a penciled style under a light pale brown, crackled glaze, with widely spaced small chrysanthemum flowerheads on scrolling leafy-stemmed tendrils between slender leaf lappets at the foot and a band of *ruyi* lappets and a chevron band at the shoulder, below a short, glazed neck and rounded rim, supported on a short unglazed foot ring with deeply cut flat base.

8 1/2in (21.6cm) high, wood cover

**\$1,000 - 1,500**

十八世紀 漿胎青花纏枝菊花紋罐

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

**Provenance:**

Bequest of William Rhinelanders Stewart, 1929  
The Metropolitan Museum of Art, 1929-present

**來源：**

William Rhinelanders Stewart 遺贈，1929 年  
大都會藝術博物館，1929 年迄今



85 □

**A SMALL BLUE AND WHITE SOFT PASTE 'XIXIANG JI' SEAL PASTE BOX AND COVER**

18th century

Of rounded cylindrical shape and painted in dark tones on the domed cover with a scene from *Xixiang Ji* (*Romance of the Western Chamber*), a gentleman seated at a moon window and two elegant ladies on a garden terrace outside, the base with an unusual beribboned gathering of objects including a brush, ink cake and *ruyi* scepter.

2 3/16in (5.6cm) diam

**\$800 - 1,200**

十八世紀 漿胎青花「西廂記」人物故事圖印泥蓋盒

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

**Provenance:**

Bequest of William Rhinelanders Stewart, 1929  
The Metropolitan Museum of Art, 1929-present

**來源：**

William Rhinelanders Stewart 遺贈，1929 年  
大都會藝術博物館，1929 年迄今

The cover depicts a narrative from Scene 13, Book 4 of *Xixiang Ji* (*Romance of the Western Chamber*). Here, student Zhang plays the *guqin* and his lover, Yingying, and her maid, Hongniang, interpret this as his feelings of love towards her. This romantic scene is the highlight of the play. For a larger box and cover from the Shanghai Museum with the same scene depicted, see Sir Michael Butler and Wang Qingzheng, *Seventeenth Century Jingdezhen Porcelain from the Shanghai Museum and the Butler Collections, Beauty's Enchantment*, Shanghai, 2006, pp.246-247, no.86; and for a smaller box with a similar scene, see *Illustrated Catalogue of Underglaze Blue and Copper Red Decorated Porcelains in the Percival David Foundation of Chinese Art, Section 3*, revised edition, London, 2004, p.75, B602.

For a small cylindrical box and cover with a similar scene, also painted with landscapes to the narrow sides, and identified as a depiction of filial piety, see Ming Wilson, *Rare Marks on Chinese Ceramics*, a joint exhibition from the Percival David Foundation of Chinese Art and the Victoria and Albert Museum, November 1998 - May 1999, pp.142-143, no.61, where it is identified as a precious medicine container on account of an inscription in underglaze blue to the base.



86 □

**A SMALL BLUE AND WHITE SOFT PASTE VASE**

18th century

The ovoid body tapering at the shoulder to a short slightly waisted neck, the glaze with a fine but dense crackle, painted in rich deep cobalt blue tones with a large weeping willow and bamboo amidst craggy rockwork to one side and with two butterflies to the otherwise plain side.

5 1/4in. (13.3cm) high

**\$1,200 - 1,800**

十八世紀 漿胎青花柳樹山石圖瓶

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

**Provenance:**

Bequest of William Rhinelandier Stewart, 1929  
The Metropolitan Museum of Art, 1929-present

**來源：**

William Rhinelandier Stewart 遺贈，1929 年  
大都會藝術博物館，1929 年迄今





Fig 1. George Blumenthal.  
Courtesy of The Metropolitan Museum of Art archives

## George Blumenthal (1858-1941)

George Blumenthal (1858-1941) was born in Frankfurt-am-Main, Germany but moved to New York as a child and spent the rest of his life there. He was a highly successful banker, serving as a Senior Partner at Lazard Frères for twenty-one years, where he specialized in foreign currency exchange. He retired from banking in 1925 to devote himself to his two passions: art and medicine. In these areas, he was particularly dedicated to the American Hospital in Paris, the Mount Sinai Hospital in New York City, and The Metropolitan Museum of Art. He joined the Board of the Mount Sinai Hospital in 1892 and served as its President from 1910 to 1938. He donated \$2 million to the Hospital. For many years, he would spend half of each day at Mount Sinai Hospital and the other half at The Metropolitan Museum of Art. It was his first wife, Florence Meyer (1870-1930), whom he married in 1889, that inspired Blumenthal's interest in art. After their son died at the age of eleven, he encouraged her to study art history, which she did under Bernard Berenson (1865-1959), the famed scholar in Italian art, particularly that of the late Gothic and Renaissance periods. Berenson also advised several prominent collectors of the time. While Mrs. Blumenthal's

passion for European art had both an academic and acquiring nature, her husband's approach focused on the latter. Between 1926 and 1930, Stella Rubinstein- Bloch published the contents of the couple's holdings in 6 volumes titled *Catalogue of the Collection of George and Florence Blumenthal, New York*. Mr. Blumenthal's enthusiasm for the art led him to become a Trustee of The Metropolitan Museum of Art in 1909, a member of its Executive Committee in 1910, the Chairman of the Executive Committee in 1932, and eventually the Museum's seventh President in 1934, a position he held until died in 1941. In 1928, Blumenthal gave \$1 million to the institution, and in 1934 he lent his personal collection to an exhibition titled Masterpieces in the Collection of George Blumenthal. In his bequest, he left to the Museum all his works of art dating before 1720, and the house itself. For the latter, he provided specific instructions that the superb Spanish Renaissance patio from the palace of Vélez Blanco, including the stained glass, boiserie's, and gothic mantels that had been incorporated into the patio's walls, be moved from his home and installed prominently in the Museum; and that the Museum have the remainder of the house disassembled, the



Fig 2. Portrait of a Lady (Florence Meyer Blumenthal), 1912, by Giovanni Boldini.  
Source: <https://www.brooklynmuseum.org/opencollection/objects/4729>

parts sold, and the proceeds used to establish a special fund for the Museum. In total, the works of art he gave to the Museum numbered in the hundreds and were comprised almost exclusively of European art, with strength in sculptures from 1000-1600 CE, along with a small number of works from Central and East Asia. These contributions made the Museum one of the premier global collections of European art from the Medieval through Renaissance periods. Mr. Blumenthal also donated an important collection of classical and modern French books to the New York Public Library, and supported the American Red Cross, the Federation for the Support of Jewish Philanthropic Societies, the United Hospital Fund, the Sorbonne, and other charities, hospitals, and educational institutions. In addition to choosing many of their acquisitions, Mrs. Blumenthal established the Fondation Franco-Américaine Florence Blumenthal (Franco-American Florence Blumenthal Foundation), which awarded the Prix Blumenthal from 1919-1954 to painters, sculptors, decorators, engravers, writers, and musicians, with the aim of promoting Franco-U.S. relations. She was an active patron of Children's Hospital and the Sorbonne in Paris, as well as The

Metropolitan Museum of Art. Mr. and Mrs. Blumenthal received the French Legion of Honor in 1929 for their contributions to the country and indeed she also had a street in the fashionable 16th district of Paris named after her, Rue Florence Blumenthal.

#### Sources:

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<https://projects.mcah.columbia.edu/ma/2019/essay/golden-age-acquisition-georgeblumenthal%E2%80%99s-collecting-history>  
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(detail)

87 □

# **AN IRIDESCENT GREEN-GLAZED JAR, *HU***

Han Dynasty

The rounded body with triple-bowstring bands at the midsection and the lower neck dividing unusually crisply molded *taotie*-mask handles with rings centered by rice-grain pattern imitating Han jade carved discs, the tall waisted neck with shallow everted cup-shaped mouth.  
14 1/2in (36.8cm) high

**\$1,000 - 2,000**

漢 綠釉鋪首耳陶壺

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

## **Provenance:**

Bequest of George Blumenthal, 1941  
On loan to Gracie Mansion from 1942 to 1950  
The Metropolitan Museum of Art, 1941-present

## **來源：**

George Blumenthal 遺贈，1941 年  
出借紐約市長官邸 Gracie Mansion，1942-1950 年  
大都會藝術博物館，1941 年迄今

The Metropolitan Museum of Art's collection contains two very similar *hu* (acc. nos. 29.100.168 and 29.100.170), bequeathed by Mrs. H. O. Havemeyer in 1929. The latter is illustrated by Julia Meech in the chapter 'The Other Havemeyer Passion: Collecting Asian Art', in *Splendid Legacy, The Havemeyer Collection*, The Metropolitan Museum of Art, New York, 1993, p.148, pl.143.

Another of smaller size, formerly in the Oscar C. Raphael Collection, is illustrated by R. L. Hobson and A. L. Hetherington, *The Art of the Chinese Potte*, New York, 1923, pl.I.





Fig. 1. Philip Ashton Rollins (1869-1950)  
Source: <https://blogs.princeton.edu/westernamericana/about/>



Fig. 2. Beulah Brewster Rollins, age 24, 1896, unknown artist.  
Source: [https://www.princeton.edu/~graphicarts/2011/11/miss\\_brewster\\_age\\_24.html](https://www.princeton.edu/~graphicarts/2011/11/miss_brewster_age_24.html)

## Philip Ashton Rollins (1869-1950)

Philip Ashton Rollins (1869-1950) was born in New Hampshire to Edward Ashton Rollins (1828-1885), a lawyer, banker, and politician who served as the 4th Commissioner of Internal Revenue (1865 to 1869). When Philip was five, his father moved the family to Wyoming. The culture and landscape of the American West left an indelible impression on the younger Rollins, who went on to become a well-known author on the topic. He graduated from Princeton University in 1889, and then studied law at Columbia University and New York University. He established a law practice in New York City in 1895,

the same year he married Beulah Brewster Pack (1869-1957). The couple resided in a neo-Georgian mansion that they commissioned the architectural firm McKim, Mead & White to construct at 28 East 78th Street, New York, NY, but traveled annually to the American West. Mr. Rollins' deep understanding of the culture of the region led him to publish books rectifying the myths propagated by Hollywood. His work on the subject included *The Cowboy, His Characteristics, His Equipment and his Part in the Development of the West* (1922), *Jinglebob: A True Story of a Real Cowboy* (1927), *The Cowboy, An*

Unconventional History of Civilization on the Old-Time Cattle Range (1936), and *Gone Haywire; Two Tenderfoots on the Montana Cattle Range in 1886* (1939), among other titles. After selling the cattle ranches he had inherited, Rollins began building an impressive library of Western Art of over 3,000 volumes, which he donated to the Princeton University Library. He also founded the Friends of the Princeton University Library. In 1946, he donated a small collection of Asian art, principally comprised of Qing dynasty porcelain, to The Metropolitan Museum of Art.

Sources:

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<https://nyti.ms/3ObCjTt>

<https://www.jstor.org/stable/26400289>  
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Fig. 3. The Cowboy, 1922



88

88 □

### THREE MONOCHROME-GLAZED VASES

The green and black glazed vases, 18th century; the other 18th/19th century

Comprising a crackled green glazed oviform vase of elegant form with waisted flaring neck, unglazed wedge foot ring and green glazed slightly convex base, 18th century; a miniature mirror-black-glazed bottle vase with tall slender neck with a flaring rim with a gold or gilt-metal mount, the black glaze with an underlying iron-brown tone, an unglazed wedge shaped foot ring and clear-glazed white base, 18th century; and a flambé-glazed double-gourd vase with an underlying pale strawberry glaze with darker blood-red streaks with further purplish-blue highlights, the glaze thinning at the rim to a celadon white tone that continues to the interior, an unglazed foot ring and celadon white glazed base, 18/19th century. (3)

*green-glazed vase: 4 3/4 in. (12.1 cm) high*

*black-glazed vase: 2 5/8 in (6.7cm) high*

*flambé-glazed vase: 7 in (17.8cm) high*

**\$1,200 - 1,800**

十八世紀 蘋果綠釉撇口小瓶

十八世紀 烏金釉鑲金屬口沿長頸小瓶

十八/十九世紀 窯變釉葫蘆小瓶

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

#### Provenance:

Gift of Philip A. Rollins, 1946

The Metropolitan Museum of Art, 1946-present

#### 來源：

Philip A. Rollins 贈，1946 年

大都會藝術博物館，1946 年迄今

89 □

### A SMALL 'ROBIN'S EGG'-GLAZED BOWL

18th/early 19th century

The thinly potted rounded sides rising from a simple concave base with narrow unglazed foot ring to the neatly gilt rim, the center of the interior convex, all under a fine 'robin's egg' glaze with a beautiful network of minute manganese-purple circlets on a lavender-blue ground with pinkish tones at the rim and interior.

*4 5/8 in (11.7cm) diam*

**\$800 - 1,200**

十八世紀/十九世紀初 爐鈞釉碗

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

#### Provenance:

Gift of Philip A. Rollins, 1946

The Metropolitan Museum of Art, 1946-present

#### 來源：

Philip A. Rollins 贈，1946 年

大都會藝術博物館，1946 年迄今



89

90 □

**A SMALL BLACK-GLAZED BOTTLE VASE**

18th century

The globular body tapering to a tall slender cylindrical neck and supported on a rounded biscuit foot with shallow cut base with slightly convex center, all under a glassy black glaze that thins to a coffee color at the rounded everted rim and continues to the neck interior.

7in (17.8 cm) high

**\$1,000 - 1,500**

十八世紀 黑釉長頸瓶

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

**Provenance:**

Gift of Philip A. Rollins, 1946

The Metropolitan Museum of Art, 1946-present

**來源：**

Philip A. Rollins 贈，1946 年

大都會藝術博物館，1946 年迄今

For a larger vase of similar type, see He Li, *Chinese Ceramics, A New Comprehensive Survey from the Asian Art Museum of San Francisco*, New York, 1996, p.282, no.553.



90

## Robert West (d. 1950)

A letter from Robert West to the museum in 1934 and stored today in the Museum's Archives, gives some insight into this collector. He mentions that he has been collecting works of art, chiefly Chinese, and consisting of porcelains and carvings and presently has between 250 and 300 pieces. Many of them, he believed to be of the highest quality, and rich in unusual pieces. He adds that perhaps two dozen are almost unique. Moreover, he had attended nearly every important auction since 1920 but had seen nothing that even faintly resembles some of his collection. He continues that he owned pieces from famous collections that included Bahr, Ives, Bennett, Bradley, Gary, and Van Ingen.

His letter further proposed to bequeath to the Museum several porcelains and carvings to be selected by the Museum from his collection. At the time of his death (circa 1950) the Museum selected 51 works from his estate that included Wei, Tang, Song, Ming and Qing ceramics as well as a rare Xuande period (1426-1435) carved cinnabar lacquer box and cover (acc. No. 50.221.46a, b).

The remainder was sold at auction in New York in 1951.

91 <sup>□</sup>

### A MIRROR-BLACK-GLAZED PEAR-SHAPED VASE

18th century

With weighty globular body with steeply sloping shoulder and tall narrow cylindrical neck, all under a mirror-black glaze with a soft brown undertone that fades to white at the neck and the interior, supported on a orange-burnt biscuit foot ring and white-glazed slightly concave base.

9in (22.9cm) high

**\$1,200 - 1,500**

十八世紀 烏金釉長頸瓶

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

### Provenance:

Bequest of Robert West, 1950

The Metropolitan Museum of Art, 1950-present

### 來源：

Robert West 遺贈，1950 年

大都會藝術博物館，1950 年迄今





92

92 □

# **TWO FINELY CRACKLED APPLE-GREEN-GLAZED VESSELS**

18th century

Comprising a rare 'lotus pad'-form deep cup with steep sides rising from a brown-dressed unglazed rounded foot ring to a wavy rim and crackled celadon-glazed interior, one side with an applied sinuous *chilong* handle; and a small *meiping* heavily potted with a waisted lower body and gently rounded shoulders below a waisted slightly flaring neck with crackled celadon-glazed rim and interior, supported on a partially brown-dressed unglazed rounded foot ring and crackled celadon glazed slightly convex base. (2)

cup: 4 1/8in (10.5cm) high

vase: 6 3/4in (17.1cm) high

**\$2,500 - 3,500**

十八世紀 綠釉螭龍耳杯 及綠釉小梅瓶

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

## **Provenance:**

Bequest of Robert West, 1950

The Metropolitan Museum of Art, 1950-present

## **來源：**

Robert West 遺贈，1950 年

大都會藝術博物館，1950 年迄今

For another similar crackled-green-glazed *meiping*, see Anthony du Boulay (ed.), *The Taft Museum, Its History and Collections*, New York, 1995, p.605, no.1931.104



Detail: see p.16 (A)



93

93 □

**A RARE VERTE-JAUNE TAPERING SQUARE-SECTION WINE BOTTLE**

Kangxi

Painted on each side with a vertical ogival medallion with stylized leafy lotus stems on a mustard-yellow ground, all set against a yellow and green diamond-cell ground with scattered prunus blossom below a sloping lower shoulder painted with a dotted green ground with small flowerheads and with *ruyi* heads at the corners, and further diamond cells and flowerheads and the flat upper shoulder below a waisted neck with plantain leaf lappets and flaring rim, the interior and the narrow edges of the vase white, the base flat unglazed with some burnt-orange areas.

7 3/4in (19.7cm) high

**\$5,000 - 8,000**

清康熙 素三彩錦地開光花卉圖方酒瓶

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

**Provenance:**

Bequest of Robert West, 1950

The Metropolitan Museum of Art, 1950-present

**來源：**

Robert West 遺贈，1950 年

大都會藝術博物館，1950 年迄今



Fig. 1 Art Students League Women's Life Class [photograph], The Peter A. Juley & Son Collection, Photograph Study Collection, Smithsonian American Art Museum. This photograph appeared in the Art Students League 1907-08 course catalogue.

## Helen Winslow Durkee Mileham (1880–1954)



Fig. 2. In the Studio, 1916, by Helen Winslow Durkee Mileham, Metropolitan Museum of Art

Helen Winslow Durkee Mileham (1880–1954) was born to the spice magnate and founder of the American Spice Trade Association, Eugene W. Durkee (1850–1926), in Brooklyn. She completed her undergraduate degree at Smith College before returning to New York to continue her studies at the Art Students League (1910–1918), where she also served as the League's women's Vice President (1911–1918).

While there she received a scholarship from the League for her exemplary work, and was later bestowed the Charlotte Ritchie Smith Memorial Prize from the Baltimore Water Color Club in 1921. She was a member of the American Society of Miniature Painters, the Pennsylvania Society of Miniature Painters, and the National Association of Women Painters and Sculptors. From 1907 through the 1920s, she regularly exhibited her paintings. During World War I, she paused her career to volunteer in France under the auspices of the Young Men's Christian Association, where she met her husband, Captain Christopher John Mileham. Four paintings by Mrs. Mileham are in the collection of The Metropolitan Museum of Art, to whom she bequeathed them, along with two American pewter sauceboats, a selection of Qing dynasty porcelains and snuff bottles, a number of Islamic rugs, jewelry, and other works of art.



94

94 □

**TWO MINIATURE BLUE AND WHITE JARS**

18th century

Of squat baluster form with rounded shoulders and short necks, each painted with flowers, rockwork and insects in a garden setting. (2)

*2 1/8in (5.4 cm) high*

**\$100 - 150**

十八世紀 青花花石圖小罐兩件

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

**Provenance:**

Bequest of Helen W. D. Mileham, 1954

The Metropolitan Museum of Art, 1954-present



Fig. 1. John D. Rockefeller, Jr. and Abby Aldrich Rockefeller  
Source: <https://www.christies.com/features/Abby-Aldrich-Rockefeller-profile-8960-1.aspx>

## John Davidson Rockefeller, Jr. (1874-1960)

John Davidson Rockefeller, Jr. (1874-1960) was the sole surviving heir of John Davidson Rockefeller, Sr. (1839-1937), the billionaire and philanthropist who co-founded Standard Oil. He attended Brown University (class of 1897) and then joined his family firm as Director, and later became Director of U.S. Steel after it was formed in 1901. He resigned from both companies in 1910. He continued to hold sizable shares in Colorado Fuel & Iron, Equitable Trust Company, and other organizations, and he founded the Dunbar National Bank in Harlem, NY in the late 1920s. Most of his time, however, was spent on philanthropy and collecting. Land conservation was a core value held by Mr. Rockefeller, and in that spirit, he donated land for national parks in the United States, including Grand Teton, Mesa Verde National Park, Acadia, Great Smoky Mountains, Yosemite, and Shenandoah. He funded requisite engineering and preservation initiatives to support

those national parks and in others across the country. Another area of special concern was the construction and restoration of significant architectural sites and museums, including his financing and development of Rockefeller Center in Manhattan; restoration of the Rheims Cathedral, Fontainebleau, and Versailles, all in France, following the World War I; construction of the Palestine Archaeological Museum in East Jerusalem, now known as the Rockefeller Archaeological Museum; restoration of Williamsburg, Brooklyn; and donation of his property on East 54th Street of Manhattan for the Museum of Modern Art, which his wife, Abigail ('Abby') Aldrich Rockefeller (1874-1948), co-founded in 1929. The Rockefellers also founded the Museum of Primitive Art, the collection of which is now part of The Metropolitan Museum of Art. In 1906, Rockefeller was introduced to Chinese ceramics through the Altman Collection. His



John D. Rockefeller Jr. (right) with his father John D. Rockefeller, c. 1915  
Source: Library of Congress, Washington, D.C. (cph3a48646)

and his wife's passion for this category was so profound, that in 1915 he wrote to his father requesting a loan of \$2 million to acquire Chinese porcelain. The loan was granted, and the couple spent \$1,657,000 on pieces from the collection of John Pierpont Morgan (1837-1913). They continued to acquire porcelains from leading dealers such as Duveen, Gorer, Frank Partridge, C. T. Loo, Yamanaka, Ralph M. Chait, Tong-Ying & Co., Parish-Watson & Co., and others. Upon his death, he left over 400 Chinese porcelains to The Metropolitan Museum of Art

Sources:

[https://en.wikipedia.org/wiki/John\\_D.\\_Rockefeller\\_Jr](https://en.wikipedia.org/wiki/John_D._Rockefeller_Jr) [https://en.wikipedia.org/wiki/Rockefeller\\_Center](https://en.wikipedia.org/wiki/Rockefeller_Center)

[https://en.wikipedia.org/wiki/Abby\\_Aldrich\\_Rockefeller](https://en.wikipedia.org/wiki/Abby_Aldrich_Rockefeller)

Jellinek, Provenance, pp 378-379

95 □

**A LARGE SAMSON FAMILLE-VERTE JARDINIÈRE**

Paris, 19th century

Painted in the *famille-verte* tradition with colorful enamels of blue, yellow, aubergine, green, iron red and gilt with four large tapering rectangular 'lotus pond' panels, three with birds, one with a dragonfly, and divided by smaller panels of birds amidst prunus sprays and bordered by a phoenix-headed sinuous dragon to each side and a descending bat above, a wide floral band encircling the foot, and two cell bands divided by a raised bowstring band encircle the upper body below the slightly incurving unglazed rim and white-glazed interior, all supported on a mostly unglazed wide rounded wedge-shaped foot, the flat unglazed base with a small iron-red Samson mark.

16 3/8in (41.6cm) diam

**\$2,000 - 3,000**

巴黎 十九世紀 Samson製五彩開光花鳥圖缸

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

**Provenance:**

Bequest of John D. Rockefeller Jr., 1960

The Metropolitan Museum of Art, 1960-present

**來源：**

John D. Rockefeller Jr. 遺贈，1960 年

大都會藝術博物館，1960 年迄今

Compare with a related *famille-verte* jardinière sold at Christie's New York, 'Collected in America: Chinese Ceramics from The Metropolitan Museum of Art', 22 September 2016, lot 1963 and called possibly Samson.



Samson mark





Fig. 1 Walter Edward Sachs.

Source: <https://www.findagrave.com/memorial/16065456/walter-edward-sachs>

## Mrs. Walter Sachs (1928-2004)

Walter Edward Sachs (1884-1980) was an investment banker and financier, who was the third son of Samuel Sachs (1851-1935) and a grandson of Marcus Goldman (1921-1904), who co-founded the bank Goldman Sachs in 1969. Walter did his undergraduate degree at Harvard College (class of 1904), where he was editor of *The Crimson*. His classmate, Franklin D. Roosevelt (1882-1945), was on the staff of *The Crimson* at the same time and went on to become the 32nd President of the United States (1933-1945). Sachs joined the family firm in 1908, became a Partner in 1910, and a Limited Partner in 1959. Over the course of his career he served on over twenty corporate boards, and engaged in philanthropy. Among his early civic accomplishments was his participation as one of the five incorporators of the National Association for the Advancement of Colored People (NAACP) in 1911. Mr. Sachs married three times: first, to the author Emanie Louise Nahm (1893-1981) (m. 1918-1938); then to the actress Mary Katherine Williamson (1911-1989) (m. 1939-1960); and finally to Virginia Maitland Thompson (1928- 2004) married 1961-1980. Sachs and his second wife made numerous donations to The Metropolitan Museum of Art during their marriage. In 1964, seven Chinese porcelains and a painting by Paul Signac (1863–1935) (acc. no. 64.124) were donated by Mrs. Walter E. Sachs in 1964.

### Sources:

<https://www.nytimes.com/2017/06/08/realestate/a-stately-summer-retreat-in-darien-goes-on-themarket.html>  
<https://nyti.ms/44HuN9>



Detail

96 □

# **A SUPERB BLUE AND WHITE 'PRUNUS' GINGER JAR**

Kangxi

Of ovoid shape, finely painted with clustered groups of prunus blossoms floating on a deep ultramarine-blue 'cracked ice' ground below a narrow band of chevron at the shoulder, and an unglazed shoulder edge and sloping cylindrical neck, a biscuit foot ring and a glazed slightly convex base.

8 3/4in (22.2cm) high

**\$6,000 - 8,000**

清康熙 青花冰梅紋罐

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

## **Provenance:**

Gift of Mrs. Walter Sachs, 1964

The Metropolitan Museum of Art, 1964-present

## **來源：**

Walter Sachs 夫人贈，1964 年

大都會藝術博物館，1964 年迄今

The present lot, known by the conventional term 'ginger jar' is a typical example of Kangxi period blue and white porcelain, and was extremely popular in Europe in the 19th century. See a similar blue and white 'prunus' ginger jar and cover, Kangxi period, in the Victoria & Albert Museum, London, accessioned in 1886 from James Orrock (acc.no. 274&A-1886). Another two similar blue and white 'prunus' ginger jars and covers, also from the Kangxi period, are illustrated in A. du Boulay, *The Taft Museum: Its History and Collections*, Vol. II, New York, 1995, pp.578-579.

Compare a similar Kangxi blue and white 'prunus' ginger jar and cover sold at Sotheby's New York, 15 September 2018, lot 1102.





Fig. 1 Anita Stewart Morris. Source: [https://commons.wikimedia.org/wiki/File:Anita\\_Stewart,\\_Princess\\_of\\_Braganza.jpg](https://commons.wikimedia.org/wiki/File:Anita_Stewart,_Princess_of_Braganza.jpg)

## Mrs. Lewis G. Morris, Anita Stewart Morris (1886-1977)

Anita Stewart Morris (1886-1977) was the daughter of the prominent New York banker and philanthropist, William Rhinelander Stewart, Sr. (1852–1929), see Val. Nos. 157-158. In 1909, she married Prince Miguel, Duke of Viseu (1878–1923) of Portugal at Dingwall Castle in Scotland. A week after the wedding, Franz Joseph I, the Emperor of Austria, bestowed the title of Prinzessin von Braganza (Princess of Braganza), on her and in her own right. In order to marry her, Prince Miguel was required to renounce all claim to the throne of Portugal in favor of his younger brother. Following the death of her husband, she returned to New York City, formally renounced her royal title, and opened a photography studio.

In 1946, she married Lewis Gouverneur Morris (1882-1967) of New York, who was a financier until 1917, a Trustee of the Museum of the City of New York, and the great-great nephew of Gouverneur Morris (1752- 1816), a Founding Father of the United States of America. The Morris's divided their time between New York and Rhode Island, where they engaged in social and charitable activities. Mrs. Morris donated six Qing dynasty porcelains in blue and white and famille-verte to The Metropolitan Museum of Art in 1968. Anita Stewart Morris was furthermore a descendant, in legitimate lineage of King James I of Scotland by his wife Joan Beaufort, through their daughter Annabella Gordon, Countess of Huntly. Anita died at the age of 91, on September 15, 1977 (68 years to the day of her first marriage), at her home in Newport, Rhode Island.

### Sources:

[https://en.wikipedia.org/wiki/Anita\\_de\\_Braganza](https://en.wikipedia.org/wiki/Anita_de_Braganza)  
<https://www.sothebys.com/en/buy/auction/2022/belle-epoque-splendor-the-discerning-eye-of-a-collector/portrait-of-miss-anita-stewart>  
<https://www.findagrave.com/memorial/182314797/anita-rhinelandermorris>  
[https://en.wikipedia.org/w/index.php?title=Lewis\\_Gouverneur\\_Morris&action=edit&section=3](https://en.wikipedia.org/w/index.php?title=Lewis_Gouverneur_Morris&action=edit&section=3)  
<http://royalmusings.blogspotcom.blogspot.com/2019/03/anita-rhinelandermorris-american.html>  
<https://nyti.ms/3QgXlmu>  
<https://nyti.ms/3rSncXt>  
<https://nyti.ms/3Yc2E8r>  
see p. 100 <https://www.jstor.org/stable/3258439>



Detail

97 □

**A FAMILLE-VERTE, IRON-RED AND GILT YENYEN VASE, FENGWEIZUN**

Kangxi

Of baluster form with trumpet neck, painted with large black-outlined *ruyi*-shaped floral lappets to the upper body and shoulder of the baluster form and also to the flaring neck, and with iron-red dragon medallions to the body and phoenix to the neck, each surrounded by stylized scroll work and pendant tasseled jewelry, all supported on an unglazed foot ring with flat, white-glazed base.  
18in (45.7cm) high

**\$2,000 - 3,000**

清康熙 五彩團龍團鳳紋鳳尾尊

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

**Provenance:**

Gift of Mrs. Lewis G. Morris, 1968  
The Metropolitan Museum of Art, 1968-present

**來源：**

Lewis G. Morris 夫人贈，1968 年  
大都會藝術博物館，1968 年迄今

Compare with a famille verte double-gourd vase, Kangxi, with very similar decoration on the lower half to the present lot, in the Qing Court collection, illustrated in *The Complete Collection of the Treasures of the Palace Museum: Porcelains in Polychrome and Contrasting Colors*, Shenzhen, 2007, p.157, no.144.



98 □

**A FINE AND LARGE FAMILLE-VERTE 'SHOU MEDALLION' JAR, GUAN**

Kangxi

Of alms bowl form, with globular body, gently rounded shoulders, and rolled rim, painted with black-outlined *ruyi*-shaped lappets descending from the shoulder and suspending profiled lotus flowerheads and scrolls, and with six alternate iron-red and aubergine *shou* medallions above lappets encircling the foot, above an unglazed, wide wedge-shaped foot ring and concave unglazed base.

11 1/2in (29.3cm) high, wood stand

**\$6,000 - 9,000**

清康熙 五彩團壽字花卉紋缸

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

**Provenance:**

Gift of Mrs. Lewis G. Morris, 1968

The Metropolitan Museum of Art, 1968-present

**來源：**

Lewis G. Morris 夫人贈，1968 年

大都會藝術博物館，1968 年迄今

Compare with another Kangxi period famille verte double-gourd vase in the Qing Court collection, illustrated in *The Complete Collection of the Treasures of the Palace Museum: Porcelains in Polychrome and Contrasting Colors*, Shenzhen, 2007, p. 84, no. 77, that has very similar decoration on the lower half to the present lot including enameled *shou* characters.





Fig. 1 Flora E. Whiting

Source: <https://www.whiting.org/foundation/history>

## Flora Ettlinger Whiting (1878-1971)

Flora Ettlinger Whiting (1878-1971) was the daughter of Louis E. Ettlinger (d. 1937). Her father was the Director of Cromwell Publishing Company which published *Collier's Weekly* and *Woman's Home Companion*, and later, when the company became Cromwell-Collier, published works by Martha G. Gellhorn (1908-1998), F. Scott Fitzgerald (1896-1940), and Arthur Schlesinger Jr (1917-2007). Mr. Ettlinger instilled in his daughter a love of antiques and art, taking her on her first buying expedition when she was nine years old. She had a sharp eye and continued to collect a wide range of fine art and decorative arts, particularly by American makers, throughout her lifetime. In addition to being a savvy collector of art and antiques. Mrs. Whiting was also a wise investor and diligent in managing her financial affairs. Her early investment in IBM allowed her enormous

financial freedom to pursue acquisitions, lead initiatives at cultural and charitable organizations, and engage in significant philanthropic endeavors. Among her accomplishments were founding the Friends of the American Wing patrons group at The Metropolitan Museum of Art, founding The Girls Clubs of America, and coorganizing the Girl Scouts Loan Exhibition of 1929, which is regarded as the first serious exhibition of American art and antiques. In 1899, she married the architect and designer, Giles Whiting (d. 1937), who became President of the Persian Rug Manufacturing Company and Treasurer of the Architectural League of New York. The couple had a home on Park Avenue in New York City, as well as a large country estate called "Ashridge" in Briarcliff Manor, NY (Fig. 2) and a third home nearby called "The Cottage", all three of which were filled with her acquisitions.



Fig. 2 Ashridge in Briarcliff Manor, Wikipedia

Following her death, she allocated \$10 million to establish the Mrs. Giles Whiting Foundation, which funds numerous fellowships, awards, and prizes to support graduate students, poets, novelists, authors, and scholars in the humanities. In her will, she designated that her two favorite museums could select furniture and artworks as donations to their collections; first pick went to the Museum of the City of New York, which selected 75 pieces, including paintings by Childe Hassam (1859-1935) and George Innes (1825-1894); second pick went to The Metropolitan Museum of Art, which chose 50 important pieces of furniture and 146 decorative works of art. Among the works selected by the Metropolitan Museum were over 50 Chinese works of art, principally comprised of Qing dynasty porcelains.

#### Sources:

<https://www.briarcliffhistory.org/the-briarcliff-notebook/k0ph21o6yyipan7i9d6sm8653frkra>  
<https://www.nytimes.com/1972/05/02/archives/the-bids-told-story-of-a-lifetime-knack-for-buyingantiques.html>  
<https://www.jbhe.com/2017/03/university-of-mississippi-anthropologist-among-the-eight-whitingpublic-engagement-fellows/>  
<https://www.whiting.org/foundation/history>  
<https://www.jbhe.com/2017/03/university-of-mississippi-anthropologist-among-the-eight-whitingpublic-engagement-fellows/>  
<https://www.nytimes.com/1971/03/19/archives/estate-of-mrs-flora-whiting-estimated-at-25million.html>

99 □

**A PALE COPPER-RED-GLAZED BOWL**

Qianlong six-character seal mark and possibly of the period

With rounded and flaring sides, under a soft liver-red glaze that pools darkly above the tall foot and pales as it rises to the celadon-edged rim and white glazed interior, supported on an unglazed foot ring and deep white glazed base centered by a deep underglaze-blue Qianlong six-character seal mark.

7 9/16in (19.2cm) diam

**\$2,500 - 4,000**

或清乾隆 紅釉碗

青花「大清乾隆年製」篆書款

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

**Provenance:**

Bequest of Flora E. Whiting, 1971

The Metropolitan Museum of Art, 1971-present

**來源：**

Flora E. Whiting 遺贈，1971 年

大都會藝術博物館，1971 年迄今

For a slightly smaller, though similar, copper-red glazed bowl with a Yongzheng mark, in the Victoria and Albert Museum, London, see Rose Kerr, *Chinese Ceramics, Porcelain of the Qing Dynasty, 1644-1911*, London, 1986, pp. 32-33, col. pl. 16.







Fig. 1 Melissa Williams Bingham Payne.

Source: <https://www.geni.com/people/Melissa-Bingham/6000000016532107061>

## Mrs Harry Payne Bingham, Melissa Williams Bingham (1898-1986)

Melissa Williams Bingham (1898-1986) was the third wife of Harry Payne Bingham (1887-1955), whom she wed in 1937. She was a member of the Colony Club and served on the Visiting Committee for the European Paintings Department at The Metropolitan Museum of Art. Mr. Bingham owned a seat on the New York Stock Exchange until 1924, served as Director of First National Bank of New York (now Citibank), and of the Northern Finance Corporation of New York. He joined the Board of Trustees of The Metropolitan Museum of Art in 1937, and later became Vice President of the Museum. He donated his collection of 3,000 marine biological specimens to Yale University and provided funds for the Bingham Oceanographic Foundation to support it. Mr. and Mrs. Bingham actively supported the Metropolitan

Museum through loans and donations, including gifts of important works by Peter Paul Rubens (1577-1640) (acc. no. 37.162), Jean Désiré Gustave Courbet (1819-1877) (acc. no. 40.175), Edward Degas (1834-1917) (acc. no. 1987.47.1), and Francisco de Goya y Lucientes (1746-1828) (acc. nos 55.145.1 and 55.145.2).

Upon his death, Mr. Bingham bequeathed a large sum of money to the Museum, which was used to construct the thirteen Harry Payne Bingham Special Exhibition Galleries, which opened in 1957 and considerably expanded the Museum's footprint. Mrs. Bingham bequeathed over a dozen Chinese ceramics to the Museum, principally consisting of Qing dynasty vases.



Fig. 2 The Dance Class, Edgar Degas, French, 1874  
Metropolitan Museum of Art, Accession Number: 1987.47.1

Sources:

<https://www.geni.com/people/Melissa-Bingham/6000000016532107061>  
<https://nyti.ms/3Ds0Bnr>  
<https://nyti.ms/3rMUIEh>  
<https://nyti.ms/3O85iYh>  
<https://libmma.contentdm.oclc.org/digital/collection/p15324coll10/id/1587/>  
<https://www.geni.com/people/Melissa-Bingham/6000000016532107061>  
[https://en.wikipedia.org/wiki/Harry\\_Payne\\_Bingham](https://en.wikipedia.org/wiki/Harry_Payne_Bingham)



100 □

## TWO VIBRANT TURQUOISE-BLUE GLAZED VASES

Probably 18th century

Comprising: a tall bottle vase with globular body and tall waisted cylindrical neck with slightly flaring covered overall with turquoise glaze of fairly even tone with a light but dense crackle, with a partially glazed biscuit foot ring and deeply cut slightly convex turquoise glazed base; *together with* a small pear-shaped vase with flaring foot and tall waisted cylindrical neck with flaring rim, supported on an unglazed biscuit foot ring with deeply cut sloping foot interior. (2)

large vase: 9 1/2in (24.1cm) high

small vase: 5 3/4in (14.6cm) high

**\$900 - 1,200**

或為十八世紀 孔雀藍釉天球瓶 及孔雀藍釉撇口長頸小瓶

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

## Provenance:

On loan to The Metropolitan Museum of Art from Mrs. Harry Bingham, 1920-1974

Gift of Mrs. Harry Payne Bingham, 1974

The Metropolitan Museum of Art, 1974-present

## 來源：

由 Harry Payne Bingham 夫人出借於大都會藝術博物館，1920-1974 年  
Harry Payne Bingham 夫人贈，1974 年  
大都會藝術博物館，1974 年迄今

For another turquoise glazed vase bearing a Qianlong mark, see *Imperial Perfection, The Palace Porcelain of Three Chinese Emperors, Kangxi-Yongzheng-Qianlong, A Selection from the Wang Xing Lou Collection*, Hong Kong, 2004, pp.242-243, no. 96, where it is noted that the glaze is generally found on un-marked non-imperial wares.



101 □

**AN ENAMELED POWDER-BLUE GLAZED JAR AND COVER**

Kangxi

of squat baluster shape, the body decorated in reserve with alternate leaf and shaped panels on a blown powder-blue ground, the panels painted in deep cobalt blue with enamel highlights of green, yellow, iron-red and gilt with rockwork issuing peony, prunus blossom and chrysanthemum, one of the shaped panels with a phoenix, the other with a pheasant, the panels with traces of a gilt surround, all below a rounded shoulder and tall neck that fades to a white glaze at the rim and interior, supported on an unglazed wide wedge-shaped foot ring and white glazed flat base, the cover similarly decorated below a knob finial.

11 1/2in (29.2cm) high

**\$1,500 - 2,000**

清康熙 灑藍地開光五彩描金花石圖將軍罐

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

**Provenance:**

Garland Collection, New York, no. 970 (according to label adhered to the base)

Morgan Collection, New York, no. 52 (according to a label adhered to the cover interior)

On loan to The Metropolitan Museum of Art from Mrs. Harry Bingham, 1920-1974

Gift of Mrs. Harry Payne Bingham, 1974

The Metropolitan Museum of Art, 1974-present

**來源：**

Garland 舊藏，紐約，編號 970（據底部標籤）

Morgan 舊藏，紐約，編號 52（據蓋內標籤）

由 Harry Payne Bingham 夫人出借於大都會藝術博物館，1920-1974 年

Harry Payne Bingham 夫人贈，1974 年

大都會藝術博物館，1974 年迄今



102 □

**A SMALL VIBRANT VIOLET-BLUE-GLAZED PEAR-SHAPED VASE**

18th century

Of heavy pear shape with steep sloping shoulders and tall waisted cylindrical neck with widely flaring rim, all under a wonderful dark violet-blue glaze with a high sheen, all supported on a short cylindrical foot with clear-glazed biscuit wedge-shaped foot ring and an orange-burnt unglazed concave base.

*6in (15.2cm) high*

**\$1,000 - 1,500**

十九世紀 霽藍釉撇口瓶

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

**Provenance:**

On loan to The Metropolitan Museum of Art from Mrs. Harry Bingham, 1920-1974

Gift of Mrs. Harry Payne Bingham, 1974

The Metropolitan Museum of Art, 1974-present

**來源：**

由 Harry Payne Bingham 夫人出借於大都會藝術博物館，1920-1974 年

Harry Payne Bingham 夫人贈，1974 年

大都會藝術博物館，1974 年迄今



103 □

**A BLUE-GLAZED PEAR-SHAPED VASE**

18th century

With short neck and everted rim, covered overall in a glossy dark blue glaze, the underside unglazed.

6in (15.2cm) high

**\$1,000 - 1,500**

十八世紀 霽藍釉撇口瓶

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

**Provenance:**

On loan to The Metropolitan Museum of Art from Mrs. Harry Bingham, 1920-1974

Gift of Mrs. Harry Payne Bingham, 1974

The Metropolitan Museum of Art, 1974-present

**來源：**

由 Harry Payne Bingham 夫人出借於大都會藝術博物館，1920-1974 年

Harry Payne Bingham 夫人贈，1974 年

大都會藝術博物館，1974 年迄今





# Collecting Chinese Jade in America's Gilded Age

Jenny F. So

The flourishing of trade between Western Europe and Asia since the 17th century shaped Western knowledge of China. Well into the 19th century, consumer luxuries – China's "china" and exquisite silks – have been the most coveted items. To most Westerners, Chinese jade referred to the brilliant green stone ("jadeite," in mineralogy) known since the 18th century in China, and used only for jewelry and snuff bottles of the socially affluent. It is not surprising then, that the Chinese jade ("nephrite") like those offered here, with a much longer history in China, characterized by their muted hues and subtler designs, did not command the same regard as collectors' items as porcelains, or paintings and calligraphy, and have been less enthusiastically recorded or studied.

By the end of the 19th century, America had developed into a major economic and political power to rival Western Europe and Britain. Elite groups of industrial and financial magnates amassed huge fortunes that enabled them to fill their luxurious mansions with art and exotica, giving rise to the lavish lifestyles that epitomized the Gilded Age. Armed with unprecedented wealth, they were driven by a desire to transform America – especially their hometown New York – into an international art and cultural hub replacing London and Paris.

The man behind the Chinese jades in the current group, Samuel T. Peters (b. 1854) grew up in this Gilded Age, made his fortune in coal, and was a life-long resident of New York (pp. 210-211 in this catalog). Very little is known about his collecting activities, except that he was a loyal patron of Yamanaka Sadajiro in New York. Between 1911 and 1916, he presented his collection of almost 400 Chinese jades and Korean ceramics to the Metropolitan Museum of Art.

Peters was not alone in his passion for this exotic stone. Heber R. Bishop (b. 1840), a Massachusetts native and fourteen years older than Peters, also possessed a special appreciation for Chinese jades. In 1873, the young Bishop sold his lucrative sugar business in Cuba and returned to New York, where he made his fortune investing in banks, iron, steel, and mining. By 1902, he had amassed a collection of over 1000 Chinese, Indian, and jades from cultures around the world, which he bequeathed to the Met where a selection remains on view today.

Another collector, Isaac W. Drummond (b. 1855), also from Massachusetts, ran a paint business in New York. His collection of Chinese jades entered the American Museum of Natural History after his death in 1933. Charles L. Freer (b. 1856) was a New Yorker and accountant who made his fortune in railway construction in Detroit. Although he bought his first jade only in 1907, two years after he offered his collection to the Smithsonian Institution in Washington, D.C., Freer nevertheless built an impressive collection of Chinese jades by the time of his death in 1919.

Dealers like Yamanaka Sadajiro (1866-1936) and C.T. Loo (1880-1957) were instrumental in encouraging the interests of these New

York collectors. Yamanaka opened his first shop there in 1894, and maintained a strong presence in America until his death. C. T. Loo started his business (Ton-Ying Company) in Paris in 1902, opening a New York branch in 1915, the same year that the Far Eastern Art Department was established at the Met. As fellow New Yorkers and close contemporaries with similar resources, the collectors' paths likely crossed in dealers' shops, elite New York clubs, and major arts and cultural institutions like the Met. Peters and Freer were both lenders to the Met's first Chinese art exhibition in 1916; they all knew Chicago's Berthold Laufer, either through his 1912 seminal publication *Jade: A Study in Chinese Archaeology & Religion*, or in person as the preeminent jade scholar of the time.

The Peters' and Bishop's gifts to the Met provide different perspectives on America's early understanding of jade. Bishop's jades had a more immediate visual quality, easy on eyes long-trained in the equally intricate and colorful designs of 17th–19th century porcelains. The monumental catalogue of his bequest, published in 1906, revealed his fascination with the science of jade's mineralogical properties, the special techniques and tools developed to shape them, and its under-appreciated global presence.

Peters' choices evoked the modest tastes of the Chinese antiquarian-connoisseurs of the 19th century, with a focus on personal ornaments and mythological shapes and animals. Their well-worn and warmly colored surfaces supported then accepted attributions to the archaic "Zhou" or "Han" eras, notions that reinforced their owners' desires to connect with an elusive past revered by traditional Chinese scholarship. Freer also seemed to have been comforted by jade's mystical powers, acquiring the bulk of them after he was ill and house-bound. Drummond, however, signaled that his regard for jade was primarily scientific, as a mineralogical marvel rather than an aesthetic, religious, or exotic material, by bequeathing his collection to the American Museum of Natural History.

By the 1930s, when Grenville L. Winthrop (b. 1864), Ernest B. Dane (b.1868), and Edward B. Sonnenschein (b. 1881) started collecting jades, new "archaeological" and "imperial" jades — by-products of China's turbulent political and economic developments after the fall of the Qing dynasty in 1911— had become the ultimate prize for jade collectors. A new era in America's knowledge of jade was born, only to be expanded in the 1970s when controlled excavations revealed the multi-faceted cultural and religious history of Chinese jades.

## References:

Heber R. Bishop, Stephen W. Bushell, Tadamasa Hayashi, George F. Kunz, Robert Lilley. *The Bishop collection: investigations and studies in jade*. New York: De Vinne Press, 1906.  
Thomas Lawton, Linda Merrill. *Freer: A Legacy of Art*. Washington, D.C.: Freer Gallery of Art, Smithsonian Institution, 1993.  
Jenny F. So. *Early Chinese Jades in the Harvard Art Museums*. Cambridge, MA: Harvard Art Museums, 2019.



A variety of Chinese jades on display, including the floor case circled possibly featured Samuel T. Peters jade collection. Photographed in 1933, The Metropolitan Museum of Art, Wing E, 2nd Floor, Gallery 8 (Far Eastern Art Gallery); View looking southwest.

# 美國鎔金歲月的中國玉器皮藏

蘇芳淑 (Jenny F. So)

自十七世紀以來，歐亞貿易紛湧，深深促使西方對中國的認識。至十九世紀，中國出產的精美瓷器及絲綢已在西方奢侈品消費圈蔚然成風。在一般西方人眼中，中國玉器僅指十八世紀開始盛行、色澤青蔥的翡翠 (jadeite)，主要供作王公貴子之珠寶首飾及鼻煙壺等物。相較之下，在中國歷史淵源更悠長的另一種玉石，即軟玉 (nephrite)，卻因其色較素淡、其形較簡樸而未如瓷器、書畫等品類般受藏者青睞，因而與藏玉有關的史料稀疏，相關研究亦乏善可陳。本場拍賣中所釋出的玉器，正是以後者為主。

至十九世紀末，美國已比肩西歐英國，成為當時經濟政治巨頭。其工業富貴及金融界名流聚集了大量財富，熱衷於匯藏藝術品及奇珍異玩，以裝點靡麗宅邸，是美國歷史上所謂「鎔金歲月」時期典型的奢逸風尚。這批腰纏萬貫的巨商不吝對紐約文化界投入資源，以求他們的大都會可取代法國的巴黎及英國的倫敦，成為國際藝術文化中心。

這次大都會藝術博物館上拍的玉器收藏捐贈家塞繆爾·彼得斯 (Samuel T. Peters, 1854–1912) 便是如此人物。彼得斯在「鎔金歲月」中成長，從事煤礦業致富，長居紐約 (見本圖錄第210–211頁)。現存記錄所知除了他是紐約古董商山中定次郎 (1866–1936) 的忠實顧客外，關於其收藏活動的其它記載寥寥無幾。從1911年至1916年，塞繆爾將其收藏的近400件中國玉器及朝鮮陶瓷贈予大都會藝術博物館。

彼得斯對異國玉器的篤愛並非當時的孤例。來自馬薩諸塞州 (Massachusetts)、比彼得斯年長十四歲的畢曉普 (Heber R. Bishop, 1840–1902) 亦對中國玉器情有所鐘。1873年，年輕的畢曉普將其於古巴經營的糖業公司賣掉，搬回到紐約後，通過投資銀行業、鋼鐵業及採礦業而身價倍增。至1902年，他已敍集逾千件來自中國、印度等世界不同文化及地區的玉器。這批玉器後亦贈予大都會藝術博物館，其中精品至今仍陳列於展廳中。

另外一位中國玉器收藏家艾薩克·德魯蒙德 (Isaac W. Drummond, 1855–1933) 亦來自馬薩諸塞州，定居紐約，經營油漆生意。逝世後亦把其所藏中國玉器捐贈紐約自然歷史博物館。而收藏大鱷查理斯·弗利爾 (Charles L. Freer, 1854–1919) 也是原居紐約的會計師，後於底特律成為建造鐵路的實業家。1905年，弗利爾已將大部分東亞藝術收藏贈予華盛頓特區史密森尼學會。他雖然自1907年起才涉足玉石界，買到第一件中國玉器，但此後，直至其於1919年逝世的十二年間，弗利爾持續覓尋奇石美玉，建立相當可觀的中國玉器珍藏。

以上這些紐約私人收藏的建立，離不開山中定次郎和盧芹齋 (1880–1957) 等古董商的循循善誘。山中定次郎於1894年落成在紐約古董支店，直至離世前，他一直活躍在美國收藏界。盧芹齋則於1902年開始在巴黎經營通運公司 (Ton-Ying Company)，1915年在紐約開設分店。同年，大都會藝術博物館成立遠東藝術部門。前所提及的這幾位年齡

相仿的玉器藏家，都與紐約有著千絲萬縷的關聯，其日常生活軌跡必也多有會合，或在古董商鋪、社交俱樂部、及大都會藝術博物館等文化機構中打過照面。彼得斯和弗利爾都是大都會藝術博物館1916年首場中國藝術展覽的借展人。他們亦必認識芝加哥著名的古玉學者貝特霍爾德·勞費而 (Berthold Laufer, 1874–1934)，或至少讀過其1912年出版名著《玉器：中國考古及宗教研究》(Jade: A Study in Chinese Archaeology & Religion)。

彼得斯與畢曉普收藏的玉器從不同角度反映了早期美國藏家對中國玉器的認知。畢曉普所藏注重玉器的悅目條件，這對慣於觀賞十七至十九世紀瓷器上設計繁複、色彩繽紛的中國藝術愛好者的品味來說，是無可厚非的。其1906年出版的玉器圖錄，彰顯了他也熱衷於玉石礦物學及製作工藝，且難得地關注到被忽略的玉石產地及玉文化的全球普及性。

而彼得斯的玉器收藏則體現了十九世紀中國傳統金石學者影響下而興起的鑒古仿古風，多見動物神獸和小巧佩件。此類玉件包漿淳厚、色調柔暖，時人當之為商周古玉的特色，正迎合了藏者好古慕雅的心態，成而上比，與古為徒。弗利爾似乎於玉器中感受到其神秘靈石之慰藉，臥病在床深居簡出時，購藏益增。德魯蒙德的藏玉之道，則主要基於他對玉石材料所展現的礦物科學知識，而較少涉及審美、宗教、異域文化等角度，這也是其最終歸美國自然歷史博物館之故。

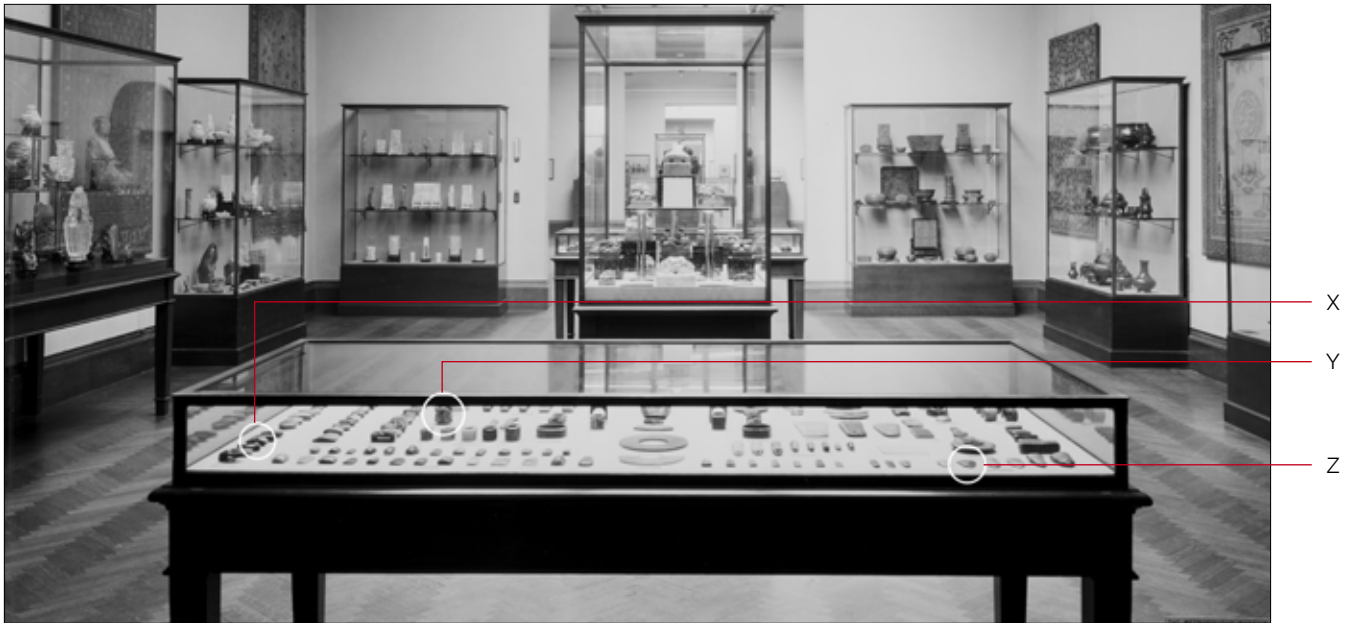
隨著1911年清王朝的覆滅及中國境內接踵而來的政治經濟紛亂，至二、三十年代，藏玉大家如溫索浦 (Grenville L. Winthrop, 1864–1943)、歐內斯特·戴恩 (Ernest B. Dane, 1868–1942)、愛德華·桑尼辰 (Edward B. Sonnenschein, 1881–1935) 等人的收藏趣味一轉為高古及宮廷玉器，美國藏家對玉器的認知步入新紀元。自七十年代後，國家田野考古挖掘為中國玉器的文化和宗教史更提供了多樣鑿證，又進一步拓展了現今玉器收藏者的認識。

## 參考文獻

畢曉普 (Heber Reginald Bishop)、卜士禮 (Stephen W. Bushell)、林忠正、喬治·昆茨 (George F. Kunz) 及羅伯特·利萊 (Robert Lilley) 著，《畢曉普珍藏：玉器探考》(The Bishop Collection: Investigations and Studies in Jade)，紐約：De Vinne Press，1906年

羅覃 (Thomas Lawton) 及琳達·美林 (Linda Merrill) 著，《弗利爾：藝術傳承》(Freer: A Legacy of Art)，華盛頓特區：史密森尼學會弗利爾美術館，1993年

蘇芳淑 (Jenny F. So) 著，《哈佛大學藝術博物館藏早期中國玉器》(Early Chinese Jades in the Harvard Art Museums)，馬薩諸塞州劍橋：哈佛大學藝術博物館，2019年



Photographed on March 26, 1925, The Metropolitan Museum of Art, Far Eastern Art Galleries (Wing E, Room 8); Facing north.  
The front case featured the jade collection from Samuel T. Peters.

## LEGEND

- (X) LOT 120 (1 OF 5)
- (Y) LOT 131 (1 OF 6)
- (Z) LOT 159 (1 OF 3)



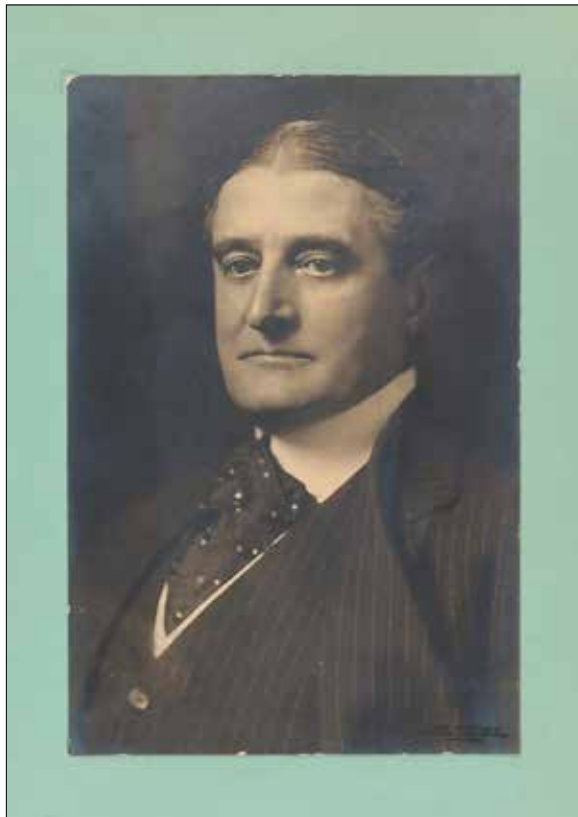
Samuel Twyford Peters.  
Source: <https://www.findagrave.com/memorial/147509100/samuel-twyford-peters>

## Samuel Twyford Peters (1854-1921)

Lots 104 - 178

Samuel Twyford Peters (1854-1921) was Director of Williams & Peters, the coal company he established with Richard H. Williams. He was also involved in other coal ventures, Director of Hanover Bank, and involved in numerous social and philanthropic organizations throughout the New York area. In addition to being a life member of the American Numismatic Society, President of the Riding Club, and member of the University Club, the Racquet and Tennis Club, the Metropolitan Club, and the New York Yacht Club, he was a devoted supporter of The Metropolitan Museum of Art and an avid collector of Chinese ceramics and jades. In 1914 he became a Trustee and Fellow in Perpetuity of the Museum, and went on to serve on the Executive Committee, Committee on Purchases, Auditing Committee, Committees on Oriental Art and European Decorative Art, and the Special Committee on Salaries and Wages and Museum Economics. He took his responsibilities on these posts seriously, using his business acumen to guide the Museum's

financial health, and his discerning taste and deep knowledge as a collector to ensure that only works of the highest quality entered the collection. He and his wife, Adeline Elder Peters (1859-1943), developed one of the leading collections of Chinese ceramics and jades, which they regularly lent and donated to the Museum. Between 1912 and 1916, they donated approximately 400 jades to the Museum, followed by further donations of Chinese and Korean ceramics, and manuscript pages of the Qur'an. They also lent to the Museum's 1916 Exhibition of Early Chinese Pottery and Sculpture. Five years after her husband's death, Mrs. Peters donated several hundred more examples of Chinese pottery and porcelain to the Museum. She, too, was an avid collector and philanthropist, who was well regarded for having organized and directed the Red Cross workroom at the New York Riding Club during the First World War. She was also a member of the Colony Club, Cosmopolitan Club, and Colonial Dames of America.



Samuel Twyford Peters. Photo Courtesy of The Metropolitan Museum of Art archives

Sources:

<https://nyti.ms/3QfA4B6>

<https://www.jstor.org/stable/3254692>

<https://www.findagrave.com/memorial/147509100/samuel-twyford-peters>

<https://www.akc.org/about/archive/guide-collections/peters-windholme-papers/>

<https://archive.org/details/peterssamueltwyf00amer/page/1/mode/1up>

Jellinek, Provenance, p. 354

Mrs. Peters:

<https://nyti.ms/3DyLRmG>

<https://www.christies.com/en/lot/lot-6017582>



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## TWO ARCHAISTIC LIANGZHU-STYLE JADE CARVINGS

Late Qing Dynasty

Possibly following Liangzhu prototypes, the faceted awl-shaped ornament tapers to a pointed end, the opposite end with a short perforated tab, the celadon stone stained brown in areas; a trapezoidal shape ornament carved with *chi* dragon in relief, the reverse carved with a *taotie* decoration, the tab perforated with one hole for attachment, the stone mottled green and stained black in recessed areas; together with two plain trapezoidal shape ornaments, the tab of each perforated with three holes, the celadon stones stained brown and softly polished. (4)

Awl-shaped ornament: 2 1/2in (6.4cm) long;

Trapezoidal-shaped ornament: 2 3/8in (5.9cm) wide

**\$700 - 1,000**

清末 仿古良渚風格玉飾一組四件

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

### Provenance:

Yamanaka & Company, New York

Gift of Samuel T. Peters, 18 December 1911

The Metropolitan Museum of Art, 1911-present

### 來源:

紐約山中商會

Samuel T. Peters 贈，1911 年 12 月 18 日

大都會藝術博物館，1911 年迄今

Liangzhu culture, the highly developed Neolithic civilization from the 3rd millennium BC, is one of the archaeological marvels in the 20th century. The ancient capital located in present day Yuhang, Zhejiang province, with a radiance of state control and cultural influence around the basin of lower Yangzi River and Lake Tai, leaving behind ruins of city walls, architectural compounds, temples, villages, and cemeteries.

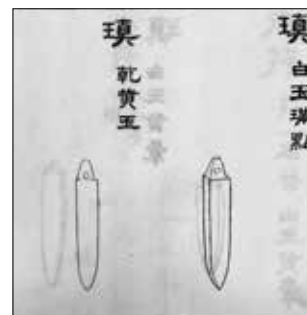
Liangzhu culture is best known for producing finely carved ritual jades, including small ornaments similar to the present lot. Although scientific excavation of the sites only began in the mid-1930s, it is well-documented that Liangzhu jades were collected throughout the history, including some entered the Qing Court Collection. With the imperial

patronage, antiquarianism became very fashionable among the elite class. Collectors of the late Qing passionately seeking antiquities may encounter 'old' jades in the marketplace that, in some cases, made in the Song, Yuan, Ming, or contemporary to their time.

Compare, for example, the faceted jade awl-shaped ornament illustrated by Wu Dacheng in *Guyu tukao* 古玉圖攷 (Investigation of Ancient Jades), Shanghai, 1889, p. 111a, identified by the author as 瑱 (read as *tian* or *zhen*), a word for 'earplug' mentioned in historic documents. There is no evidence in the archaeological context to support the earplug theory, but Wu's illustrated survey remains pinnacle to the field for it had captured a glimpse of jade-collecting activities in the late 19th century.

Compare, possibly the prototype of the present example, the Liangzhu awl-shaped ornament unearthed from the Yuhang sites, illustrated in *The Dawn of Chinese Civilization: Jades of the Liangzhu Culture*, The Art Museum, The Chinese University of Hong Kong, Hong Kong, 1998, p. 50, no. 41, and the crown-shaped fittings closely related to the three ornaments in the present lot, illustrated in the same volume, op. cit., p. 45, nos. 29-30.

A faceted jade awl-shaped ornament and two plain trapezoidal-shaped ornaments similar to the present examples in the collection of the Metropolitan Museum of Art, of the same group donated by Samuel T. Peters in 1911, are illustrated on the museum's website, accession numbers 11.190.248, 11.190.106, and 11.190.58.



Wu Dacheng, *Gu yu tu kao*, Shanghai, 1889, vol. II, p. 111a

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#### FOUR ARCHAISTIC JADE PENDANT AND BEADS

Late Qing Dynasty

Comprising an axe of flattened teardrop shape, pierced on the narrow end, the celadon stone lightly stained brown in areas; a conjoined *cong* bead decorated with six archaistic characters on one side, the other sides carved with six tiers of double panels, the ends finished with circular rims, the stone mottled and stained black in areas; the short cylinder bead with a cutting line at waist, the pale celadon stone stained black in areas; an elongated cylindrical bead lively carved with a *chi* dragon in relief, the translucent stone turned opaque in areas. (4) 7/8in to 3 1/8in (2.3cm to 7.9cm) high

**\$1,500 - 2,000**

清末 仿古玉斧 玉勒子一組四件

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

#### Provenance:

Yamanaka & Company, New York

Gift of Samuel T. Peters, 18 December 1911

The Metropolitan Museum of Art, 1911-present

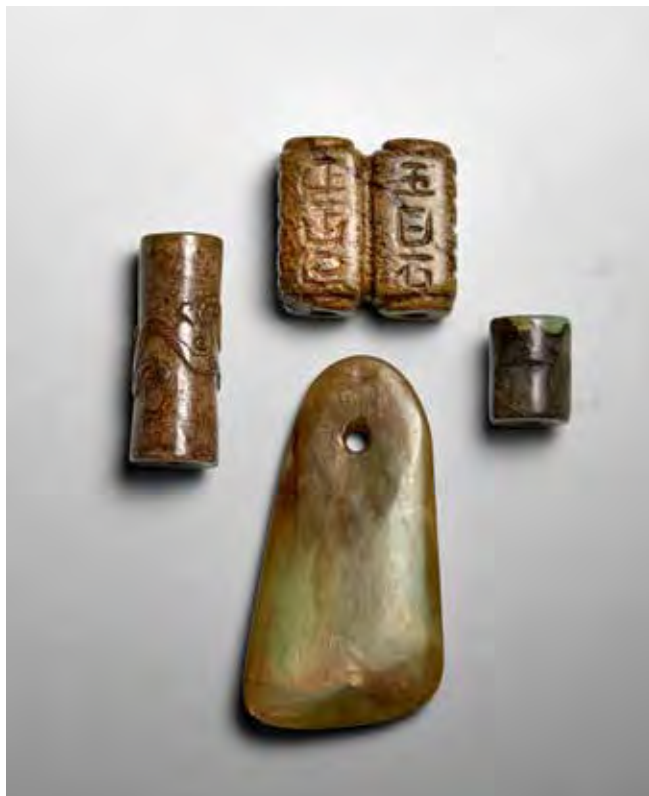
#### 來源：

紐約山中商會

Samuel T. Peters 贈，1911 年 12 月 18 日

大都會藝術博物館，1911 年迄今

A small jade bead similar to the small cylindrical jade bead in the present lot with one end altered in black, from the George Eumorfopoulos Collection and donated to the British Museum in 1938, is illustrated on the museum's website, registration number 1938.0524.412.



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#### FIVE ARCHAISTIC JADE SWORD FITTINGS

Late Qing Dynasty

Comprising a small sword guard of triangular shape, the stone mottled and stained brown in areas; a scabbard chape carved with a *chi* dragon on one side, the reverse carved with a horse under a tree, the stone mottled green and russet-brown; a scabbard chape of trapezoidal form, carved with scroll designs over reduced ground, the beige stone stained brown in areas; two plain scabbard chapes of similar shape, the celadon stone stained russet brown in areas. (5) 15/16in to 2in (2.4cm to 5.1cm) wide

**\$1,000 - 1,500**

清末 仿古玉劍格 玉劍珕 共五件

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

#### Provenance:

Yamanaka & Company, New York

Gift of Samuel T. Peters, 18 December 1911

The Metropolitan Museum of Art, 1911-present

#### 來源：

紐約山中商會

Samuel T. Peters 贈，1911 年 12 月 18 日

大都會藝術博物館，1911 年迄今



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# SEVEN ARCHAISTIC JADE AND HARDSTONE PENDANTS

Late Qing Dynasty

Comprising two small axe pendants of elongated form, the surface undecorated, perforated on the narrow end for stringing, the stone mottled green and brown; a *guqin*-shaped pendant with incised lines to indicate string and tone markings, the mottled and stained black in areas; four cicada carvings of various styles, each perforated near the mouth for attachment, the stones altered russet-brown and black in areas. (7)

1 1/2 to 2 1/2in (3.8 to 6.4cm) long

**\$1,200 - 1,500**

清末 仿古玉石珮 斧 古琴 蟬 鉞 共七件

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

## Provenance:

Yamanaka & Company, New York

Gift of Samuel T. Peters, 18 December 1911

The Metropolitan Museum of Art, 1911-present

## 來源：

紐約山中商會

Samuel T. Peters 贈，1911 年 12 月 18 日

大都會藝術博物館，1911 年迄今



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108 □

# SIX ARCHAISTIC JADE AND HARDSTONE BEADS

Late Qing Dynasty

Comprising a miniature carving of a monkey, the pale celadon stone translucent and mottled; a *zun*-shaped bead based on the ancient bronze prototype, the celadon stone stained brown and black; two *cong*-shaped beads, one decorated on each side with a *yin-yang* symbol and elements from the Eight Trigrams, the other plain and stained black in areas; two 'tiger' beads of stylized forms, each with square snout and in a recumbent pose, the orange-brown stones mottled and lightly polished. (6)

1 3/16in to 2 3/8in (3cm to 6cm) high

**\$1,800 - 2,500**

清末 仿古玉石勒子 猴 樽 琮 虎 共六枚

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

## Provenance:

Yamanaka & Company, New York

Gift of Samuel T. Peters, 18 December 1911

The Metropolitan Museum of Art, 1911-present

## 來源：

紐約山中商會

Samuel T. Peters 贈，1911 年 12 月 18 日

大都會藝術博物館，1911 年迄今



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# **FIVE ARCHAISTIC JADE SWORD AND SCABBARD DECORATIONS**

Late Qing Dynasty

Comprising a scabbard slide carved in Han style with raised bosses on the upper surface with a 'tiger' face on one end, the underside carved with the rectangular slide opening, the pale green stone stained black in areas; a sword guard decorated in low relief densely organized bosses within line borders, the gray stone stained black in areas; a scabbard ornament decorated with densely organized bosses on the upper side, the underside carved with rectangular opening for sliding, the pale celadon stone stained black in areas; a small sword guard decorated in low relief *ruyi* scrolls with line borders, the yellow stone stained brown in areas; a scabbard chape decorated on each side with an incised *taotie* mask within line borders on each side, the pale stone stained brown in areas. (5)

Scabbard slide: 3 1/16in (7.8cm) wide;

Sword guard: 3in (7.6cm) wide;

Scabbard ornament: 2 5/16in (5.9cm) wide;

Small sword guard: 2in (5cm) wide;

Scabbard chape: 1 9/16in (4cm) wide

**\$1,500 - 2,500**

清末 仿古玉格 玉珌 共五件

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

## **Provenance:**

Gift of Samuel T. Peters, 1916

The Metropolitan Museum of Art, 1916-present

## **來源：**

Samuel T. Peters 1916 年贈

大都會藝術博物館，1916 年迄今

A jade scabbard slide similarly decorated with small neatly lined bosses is illustrated by Knight, Li and Tse Bartholomew, *Chinese Jades: Ming Dynasty to Early Twentieth Century, From the Asian Art Museum of San Francisco*, San Francisco, 2007, p. 202, no. 212, described as early 20th century.

See also the jade scabbard slide densely lined with small bosses, illustrated by Wu Dacheng in *Guyu tukao*, Shanghai, 1889, p. 114b, described as white jade with black pattern.



Wu Dacheng, *Gu yu tu kao*, Shanghai, 1889, vol. II, p. 115b



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# **FIVE ARCHAISTIC JADE AND HARDSTONE ANIMAL CARVINGS**

Late Qing Dynasty

The tiger carved in a rectangular form, its legs tucked under, eyes alert, ears surmounting the head, the mouth perforated for stringing, the stone reddish-brown and lightly polished; the smaller tiger of elongated body resting in a similar pose, drilled between the paws for stringing, the celadon stone stained russet brown in areas; the horse rolled on the ground with head turns back, the celadon stone stained black in areas; the mythical beast simply carved in a recumbent pose with its head raised, the bushy tail swept on its haunch, the celadon stone stained black in areas; the recumbent cat with a kitten on the back, the gray stone with russet inclusions. (5)

*Brown tiger: 3in (7.6cm) long;*

*Green tiger: 2 3/8in (6cm) long;*

*Horse: 2in (5.2cm) long;*

*Mythical beast: 2in (5.1cm) long;*

*Cat and kitten: 1 3/4in (4.5cm) long*

**\$1,200 - 1,800**

清末 仿古玉石擺飾 虎 玉馬 神獸 子母貓 共五件

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

## **Provenance:**

Yamanaka & Company, New York

Gift of Samuel T. Peters, 18 December 1911

The Metropolitan Museum of Art, 1911-present

## **來源：**

紐約山中商會

Samuel T. Peters 贈，1911 年 12 月 18 日

大都會藝術博物館，1911 年迄今

The present horse, with two hindlegs raised in the air, compares closely to the celadon jade horse in the Brundage Collection, illustrated by Knight, Li and Tse Bartholomew, *Chinese Jades: Ming Dynasty to Early Twentieth Century, From the Asian Art Museum of San Francisco*, San Francisco, 2007, p. 69, no. 38, described as 17th century.



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# **A STRING OF FIVE ARCHAISTIC CYLINDRICAL JADE BEADS**

Late Qing Dynasty

Each of short cylindrical form with thick walls, drilled vertically to allow stringing, the stones of light celadon, reddish brown, and mottled black altered red and black in areas.

*1 1/16in to 1 7/16in (2.7cm to 3.7cm) long each*

**\$1,800 - 2,500**

清末 仿古玉勒子一串五枚

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

## **Provenance:**

Yamanaka & Company, New York

Gift of Samuel T. Peters, 18 December 1911 and 1913

The Metropolitan Museum of Art, 1911 and 1913-present

## **來源：**

紐約山中商會

Samuel T. Peters 贈，1911 年 12 月 18 日及 1913 年

大都會藝術博物館，1911 及 1913 年迄今

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### THREE JADE AND HARDSTONE BANGLES

Late Qing Dynasty

Of flattened tubular form and undecorated, the translucent celadon stone stained reddish-brown in areas; of toroidal form, carved with confronting *chi* dragons and scroll patterns, the mottled cream and green stone softly polished; of flattened tubular form and undecorated, the stone stained orange-brown throughout. (3)

3 1/8in to 3 3/8in (8cm to 8.6cm) diam

\$1,000 - 1,500

清末 玉石鐲 仿古螭龍紋 素面 共三只

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

#### Provenance:

Yamanaka & Company, New York

Gift of Samuel T. Peters, 18 December 1911

The Metropolitan Museum of Art, 1911-present

#### 來源：

紐約山中商會

Samuel T. Peters 贈，1911 年 12 月 18 日

大都會藝術博物館，1911 年迄今



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### SIX ARCHAISTIC JADE PLAQUES

Late Qing Dynasty

Comprising two *huang* plaques of the same style, carved with neatly lined bosses and perforated at both ends, the stone stained orange-brown and black in areas; a small *huang* of elongated shape, perforated on either end, the stone stained orange-brown; a plain *bi* disc, the stone mottled russet and black; two *dao* coins modeling after ancient bronze prototypes, the one with square opening carved with two archaistic characters, the reverse with symbols of sun and moon, the celadon stones mottled and stained in areas. (6)

2in to 4 1/4in (5.1cm to 10.8cm) long

\$900 - 1,200

清末 仿古玉璜 玉璧 玉刀幣 共六件

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

#### Provenance:

Yamanaka & Company, New York

Gift of Samuel T. Peters, 18 December 1911

The Metropolitan Museum of Art, 1911-present

#### 來源：

紐約山中商會

Samuel T. Peters 贈，1911 年 12 月 18 日

大都會藝術博物館，1911 年迄今

The coin with square opening with two characters: *yi dao* 一刀



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### SEVEN ARCHAISTIC JADE BEADS

Late Qing Dynasty

Comprising a small *cong* of eight tiers, the translucent stone with russet inclusions; a slender plain *cong* with square sides and circular rims, the gray stone stained black in areas; a conjoined *cong* carved with a *chi* dragon on each side, the ends finished with circular rims, the celadon stone stained brown in areas; a drum-shaped bead with a pair of bowstrings at the waist, the stone stained brown at one end; a small flattened tiger-form bead, perforated through the center for stringing, the russet-brown stone stained black in areas; a recumbent tiger perforated on the back, the pale celadon stone stained brown in areas; a cylindrical bead lively carved with a *chi* dragon, the stone stained black with cream mottling in areas. (7)

1 1/8in to 2 1/8in (2.9cm to 5.4cm) high

**\$1,800 - 2,500**

清末 仿古玉勒子 琮 鼓 虎 魼龍 共七枚

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

#### Provenance:

Yamanaka & Company, New York

Gift of Samuel T. Peters, 18 December 1911

The Metropolitan Museum of Art, 1911-present

#### 來源：

紐約山中商會

Samuel T. Peters 贈，1911 年 12 月 18 日

大都會藝術博物館，1911 年迄今



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### SIX ARCHAISTIC JADE SWORD FITTINGS

Late Qing Dynasty

Comprising two sword guards of closely related shape, the surface undecorated, the celadon stones stained brown in areas; two scabbard chapes of similar shape, the surface undecorated, the celadon stones stained russet-brown; a large scabbard chape of flattened trapezoidal form, the surface undecorated and pitted to one side, the celadon stone stained russet-brown in areas; a thick scabbard chape carved with a *chi* dragon in relief, the reverse carved with scroll patterns forming a *taotie* mask, the stone mottled and altered russet and black. (6)

1 1/8in to 2 1/8in (2.8cm to 5.4cm) wide

**\$900 - 1,200**

清末 仿古玉劍格 玉劍琕 共六件

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

#### Provenance:

Yamanaka & Company, New York

Gift of Samuel T. Peters, 18 December 1911

The Metropolitan Museum of Art, 1911-present

#### 來源：

紐約山中商會

Samuel T. Peters 贈，1911 年 12 月 18 日

大都會藝術博物館，1911 年迄今

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### TWO ARCHAISTIC JADE CEREMONIAL BLADES, YUE

Late Qing Dynasty

The small blade of flat rectangular shape with gently concave sides, pierced through at the narrow end opposite to the blade, one side carved with a *bi* disc decorated with archaistic 'C' motifs, the other side carved with a *chi* dragon spewing a jewel, the pale translucent stone altered russet brown in areas, fitted stand; the large rectangular blade tapering towards the pierced handle to the upper section, flaring slightly towards the cutting edge, incised with a *taotie* mask on either side, the stone degraded and with natural inclusions, fitted stand. (2)

Small blade: 6 1/4in (15.9cm) long;

Large blade: 6 1/4in (15.9cm) long

**\$1,200 - 1,800**

清末 仿古玉鉞兩件

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

#### Provenance:

Yamanaka & Company, New York

Gift of Samuel T. Peters, 1913

The Metropolitan Museum of Art, 1913-present

#### 來源：

紐約山中商會

Samuel T. Peters 1913 年贈

大都會藝術博物館，1913 年迄今



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### FIVE JADE AND HARDSTONE RINGS

Late Qing Dynasty

The short tubular ring with thin wall and undecorated, the gray stone stained black in areas; the short barrel-shaped ring with rounded edges and flat interior, the mottled celadon stone stained brown in areas; the small short ring with thin wall and undecorated, the deep green stone mottled brown and black; two small plain discs, each with a center aperture, the stone mottled in orange-brown in areas and softly polished on both sides; *together with* a bird feeder with rounded sides, projecting on one side a small knob handle, the reddish-brown stone of even grain with few inclusions. (6)

Rings: 5/8in to 1 1/2in (1.6cm to 3.9cm) diam

**\$1,200 - 2,000**

清末 玉石環五件 石鳥食罐一件

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

#### Provenance:

Yamanaka & Company, New York

Gift of Samuel T. Peters, 18 December 1911

The Metropolitan Museum of Art, 1911-present

#### 來源：

紐約山中商會

Samuel T. Peters 贈，1911 年 12 月 18 日

大都會藝術博物館，1911 年迄今



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#### FOUR ARCHAISTIC JADE PENDANT AND BEADS

Late Qing Dynasty

Comprising an axe of flattened teardrop shape, pierced on the narrow end, the celadon stone mottled and stained brown in areas; a short cylinder bead with thick walls, deeply carved with a *chi* dragon, the stone mottled black and russet-brown; a slender cylinder bead lively carved with a *chi* dragon in relief, the celadon stone lightly stained black; a double-*cong* bead carved with a *chi* dragon on one side, the other sides decorated with six tiers of double panels, the ends finished with circular rims, the celadon stone mottled with natural inclusions. (4)  $1\frac{3}{16}$ in to  $2\frac{15}{16}$ in (3cm to 7.5cm) high

**\$1,200 - 1,800**

清末 仿古玉斧 玉勒子 共四件

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

#### Provenance:

Yamanaka & Company, New York

Gift of Samuel T. Peters, 18 December 1911

The Metropolitan Museum of Art, 1911-present

#### 來源：

紐約山中商會

Samuel T. Peters 贈，1911 年 12 月 18 日

大都會藝術博物館，1911 年迄今



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#### A STRING OF EIGHTEEN ARCHAISTIC JADE CONG-FORM BEADS

Late Qing Dynasty

Each carved in the form of a three-tiered *cong* cylinder, the square-section corners with incised notches, a circular neck at either end, pierced with a central aperture, the stone stained in various tones of brown.

Each bead approximately  $\frac{3}{8}$ in (1cm) long

**\$4,000 - 6,000**

清末 仿古玉琮形勒子一串十三枚

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

#### Provenance:

Yamanaka & Company, New York

Gift of Samuel T. Peters, 18 December 1911

The Metropolitan Museum of Art, 1911-present

#### 來源：

紐約山中商會

Samuel T. Peters 贈，1911 年 12 月 18 日

大都會藝術博物館，1911 年迄今

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### FIVE ARCHAISTIC JADE SWORD GUARDS

Late Qing Dynasty

Comprising one with *lingzhi* patterns in relief, the reverse carved with large keyfret patterns, the center with a slit opening, the beige stone stained red and black; a crown-shaped guard with a *chi* dragon on either side, a circular perforation at the center, the celadon stone stained brown in areas; a trapezoid guard incised with a mask on either side, perforated through the center, the gray stone stained black on one side; a guard of squared chevron shape, incised with scroll and circles on either side, perforated through the center, the stone stained black in areas; a guard of elongated chevron shape, incised with scroll patterns and the surface stained brown and perforated through the center. (5)

1 3/8in to 2 1/8in (3.5cm to 5.3cm) wide

**\$600 - 900**

清末 仿古玉劍格五件

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

#### Provenance:

Yamanaka & Company, New York

Gift of Samuel T. Peters, 1913

The Metropolitan Museum of Art, 1913-present

#### 來源：

紐約山中商會

Samuel T. Peters 1913 年贈

大都會藝術博物館，1913 年迄今



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### TWO JADE 'TORTOISE' CARVINGS

Late Qing Dynasty

The 'mythical tortoise' with a pair of antlers behind the head, perforated through the cheeks for stringing, the back slightly concave, the celadon stone with brown and cream alteration to one side; the plump tortoise naturalistically carved with its head raised, the stone mottled brown and cream in areas. (2)

Mystical tortoise: 2 3/16in (5.6cm) long;

Tortoise: 2 5/8in (6.8cm) long

**\$1,800 - 2,500**

清末 玉神龜墜飾 玉龜鎮 共兩件

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

#### Provenance:

Yamanaka & Company, New York

Gift of Samuel T. Peters, 1913

The Metropolitan Museum of Art, 1913-present

#### 來源：

紐約山中商會

Samuel T. Peters 1913 年贈

大都會藝術博物館，1913 年迄今



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A jade mystical tortoise closely related to the present lot, from the collection of the Hon. H. Asquith is illustrated by Nott, *Chinese Jade Throughout the Ages*, Japan, first published in 1936, 2nd edition 9th printing in 1973, pl. LXXX (middle).



Jade cicadas, lots 122, 125, 130, and 133.



Underside of the jade cicadas, lots 122, 125, 130, and 133.



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### FIVE ARCHAISTIC JADE 'CICADA' ORNAMENTS

Late Qing Dynasty

Each drilled with a channel at the mouth for stringing, one of elongated form and pointy tail, a crescent-shaped line on the back behind the large protruding eyes, the underside flat, the stone stained black and degraded in areas; one of elongated rectangular form with large protruding eyes, the underside with shallow lines to depict the legs and body, the reddish-brown stone stained black in areas; one of short rectangular shape with large bulging eyes, the light celadon stone stained black in areas; one of rectangular shape and carved with simple lines, the underside flat, the celadon stone stained black and russet-brown; one of flattened form and carved in shallow relief, the pitted stone stained black. (5)

1 3/4 to 2 5/8in (4.4 to 6.7cm) long

**\$1,000 - 1,500**

清末 仿古玉蟬五件

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

#### Provenance:

Yamanaka & Company, New York

Gift of Samuel T. Peters, 1913

The Metropolitan Museum of Art, 1913-present

#### 來源：

紐約山中商會

Samuel T. Peters 1913 年贈

大都會藝術博物館，1913 年迄今



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### FOUR ARCHAISTIC JADE SWORD GUARDS

Late Qing Dynasty

Of chevron shape, the smaller two decorated with simple lines and each drilled with an aperture at the center, the larger two decorated with animal masks and a *chi* dragon within line borders and each with a slit opening at the center, the celadon and white stones tinted black and russet in areas. (4)

1 3/4in to 2 3/8in (4.4cm to 6cm) wide

**\$700 - 1,200**

清末 仿古玉劍格四件

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

#### Provenance:

Yamanaka & Company, New York

Gift of Samuel T. Peters, 1913

The Metropolitan Museum of Art, 1913-present

#### 來源：

紐約山中商會

Samuel T. Peters 1913 年贈

大都會藝術博物館，1913 年迄今

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### FIVE ARCHAISTIC JADE PENDANTS

Late Qing Dynasty

The crescent-shaped dragon-headed pendant carved on both sides with stylized scrolls, the body tapering to a pointed end, the celadon stone stained brown in areas; the chicken-headed pendant tapering from the neck to a pointed end, drilled at the beak for stringing, the celadon stone stained brown at the tip; the trapezoidal-shaped pendants, one celadon green one dark brown, each with a curved cutting edge, pierced with a hole at the butt end, the sides decorated with a sinuous *chi* dragon; the rectangular pendant perforated on the rounded end, carved with four archaistic characters on each side. (5)

*Dragon xi pendant*: 2 5/8in (6.7cm) long;

*Chicken xi pendant*: 2 7/8in (7.3cm) long;

*Green axe pendant*: 2 3/4in (7cm) long;

*Brown axe pendant*: 2 9/16in (6.5cm) long;

*Rectangular pendant*: 2 3/8in (6cm) long

**\$2,000 - 2,500**

清末 仿古玉觿 玉鉞 共五件

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

#### Provenance:

Yamanaka & Company, New York

Gift of Samuel T. Peters, 1913

The Metropolitan Museum of Art, 1913-present

#### 來源：

紐約山中商會

Samuel T. Peters 1913 年贈

大都會藝術博物館，1913 年迄今

The chicken-headed pendant compares closely to the fish-shaped *xi* pendant found in the coffin of Pengfei, the tomb of Yirui Prince and his wife, dated to 1540, illustrated in *Jade Articles Unearthed from Tombs of Seigniors of Ming Dynasty in Jiangxi Province*, Beijing, 2014, p. 66, together with a closely related dragon-shaped *xi* pendant.

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### FIVE ARCHAISTIC JADE 'CICADA' ORNAMENTS

Late Qing Dynasty

Each drilled with a channel at the mouth for stringing, the largest carved in stylized form with large head and rounded eyes, the pale celadon stone tinted brown in areas; one with rounded bulging body and simply carved in stylized grooves, the stone stained black in most areas; one of oval form with large protruding eyes, simply incised to indicate wings and feet, the pale mottled stone stained black on the top; the smallest of oval form with simple incised lines to indicate wings and eyes, the celadon stone slightly degraded. (5)

1 3/8 to 2 3/8in (3.5 to 6cm) long

**\$1,000 - 1,500**

清末 仿古玉蟬五件

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

#### Provenance:

Yamanaka & Company, New York

Gift of Samuel T. Peters, 1913

The Metropolitan Museum of Art, 1913-present

#### 來源：

紐約山中商會

Samuel T. Peters 1913 年贈

大都會藝術博物館，1913 年迄今



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### FIVE ARCHAISTIC JADE ANIMAL CARVINGS

Late Qing Dynasty

The plump, recumbent mythical beast turning its head back facing the curled tail, a horn between the ears, the celadon stone stained black in areas; the bulldog with square snout looking up from a recumbent pose, the celadon stone stained russet and black in areas; the hound with a forked tail with its head turning back, drilled under the chin for stringing, the gray stone mottled with inclusions; the dog carved in slender form resting on four feet, drilled between the paws, the celadon stone mottled and lightly polished; the small kitten resting on the back of the mother cat, the translucent celadon stone with deep russet and green inclusions. (5)

*Mythical beast: 1 5/8in (4.2cm) long;*

*Bulldog: 1 3/4in (4.5cm) long;*

*Hound: 2 3/8in (6.1cm) long;*

*Dog: 2 5/16in (5.9cm) long;*

*Cats: 1 3/4in (4.4cm) long*

**\$1,200 - 2,000**

清末 仿古玉雕擺飾 瑞獸 犬 貓 共五件

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

#### Provenance:

Yamanaka & Company, New York

Gift of Samuel T. Peters, 18 December 1911

The Metropolitan Museum of Art, 1911-present

#### 來源：

紐約山中商會

Samuel T. Peters 贈，1911 年 12 月 18 日

大都會藝術博物館，1911 年迄今



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### THREE CARVED HARDSTONE BANGLES

Late Qing Dynasty

Of flattened toroid form, carved with scrolls and stylized serpents in relief, the pores stone softly polished; of squared toroid form, decorated with a band of keyfret patterns, the stone mottle green and russet and black; of toroid form and convex on the exterior, the surface undecorated and softly polished, the grayish stone mottled brown. (3)  
*3 1/8in to 3 1/2in (8cm to 8.9cm) diam*

**\$500 - 700**

清末 玉石鐲 仿古龍紋 迴紋 素面 共三只

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

#### Provenance:

Yamanaka & Company, New York

Gift of Samuel T. Peters, 18 December 1911

The Metropolitan Museum of Art, 1911-present

#### 來源：

紐約山中商會

Samuel T. Peters 贈，1911 年 12 月 18 日

大都會藝術博物館，1911年迄今

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# SEVEN SMALL ARCHAISTIC JADE AND HARDSTONE CARVINGS

Late Qing Dynasty

The axe-form pendant of rounded triangular form and bulging convex on the wide sides, the tip perforated, the cutting edge curved and beveled on both sides, the mottled green stone stained black in areas; the short *cong* of square sides and circular mouth rims, the celadon stone stained black in areas; the *bi* disc with pitted surface degraded to a cream color; the slender *cong* decorated with four rows of double panels incised with strips and circles, divided by a band at the waist, finished on each end with a short circular neck and a band of three ridges, the gray stone stained black in areas; the cylindrical bead carved with two *chi* dragons over reduced ground within line borders, the stone stained black; two small 'dragon head' pendants each of crescent shape and drilled through the mouth for stringing, the green stone stained brown in areas. (7)

Axe: 2 5/8in (6.7cm) long;

Short *cong*: 1 3/4in (4.4cm) square;

*Bi* disc: 2in (5cm) diam;

Slender *cong*: 2 3/8in (6cm) long;

Cylindrical bead: 1 5/16in (3.3cm) long;

'Dragon head' pendants: 1 1/4in (3.2cm) long each

**\$3,000 - 5,000**

清末 仿古玉石飾 斧 琮 璧 勒子 觥 共七件

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

## Provenance:

Gift of Samuel T. Peters, 1916

The Metropolitan Museum of Art, 1916-present

## 來源：

Samuel T. Peters 1916 年贈

大都會藝術博物館，1916 年迄今

The slender jade *cong* in the present lot compares closely to the jade *cong* from the George Eumorfopoulos Collection, donated to the British Museum in 1938 and illustrated on the museum's website, registration number 1938.0524.191, attributed to Qing dynasty, 18th-19th century.

129 □

# A STRING OF TWELVE RECTANGULAR JADE BEADS

Late Qing Dynasty

The stones of various colors finely incised with geometric patterns inspired by archaic design.

5/8in to 13/16in (1.6cm to 2.1cm) long

**\$3,000 - 5,000**

清末 仿古紋長方玉勒子一串十二枚

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

## Provenance:

Gift of Samuel T. Peters, 1916

The Metropolitan Museum of Art, 1916-present

## 來源：

Samuel T. Peters 1916 年贈

大都會藝術博物館，1916 年迄今



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### FIVE ARCHAISTIC JADE 'CICADA' ORNAMENTS

Late Qing Dynasty

Each drilled with a channel at the mouth for stringing, one of oval form with large protruding eyes, the reddish-brown stone with degraded surface and stained black in areas; one simply carved in stylized form, the underside carved in shallow relief with an animal's head above four pairs of feet, the beige stone mottled and stained black in areas; one of flattened form and incised with stylized details to depict the wings and body, the light celadon stone stained black on one side; one of elongated form and with a small head, the incised lines depicting wings and body, the pale stone stained brown in areas; one carved in low relief, the stone mottled and stained orange-brown. (5)

1 7/8 to 2 3/8in (4.8 to 6cm) long

**\$1,500 - 2,500**

清末 仿古玉蟬五件

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

#### Provenance:

Yamanaka & Company, New York

Gift of Samuel T. Peters, 1913

The Metropolitan Museum of Art, 1913-present

#### 來源：

紐約山中商會

Samuel T. Peters 1913 年贈

大都會藝術博物館，1913 年迄今

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### SIX ARCHAISTIC JADE AND HARDSTONE CARVINGS

Late Qing Dynasty

The mythical beast of flatten form decorated with 'comma' scroll designs with long mane on the back, the pale stone stained brown in areas; the axe of rectangular shape perforated at one end, decorated with a *chi* dragon between line borders, the reverse with *ruyi* scrolls, the mottled stone stained black; the blade-shaped plaque of rectangular shape, the cutting edge with rounded sides, the other end decorated with a recumbent mythical beast, the stone stained brown; the thumb ring carved with a *chi* dragon in relief, the olive green stone stained black in areas; the smaller thumb ring with thick walls carved with a *chi* dragon in relief, the gray stone mottled brown and stained black in areas; the short cylinder with thick walls carved with a *chi* dragon in high relief, the olive green stone stained brown in areas. (6)

1in to 3 11/16in (2.5cm to 9.4cm) long

**\$1,200 - 1,500**

清末 仿古玉石飾 瑞獸 鉞 扳指 共六件

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

#### Provenance:

Yamanaka & Company, New York

Gift of Samuel T. Peters, 1913

The Metropolitan Museum of Art, 1913-present

#### 來源：

紐約山中商會

Samuel T. Peters 1913 年贈

大都會藝術博物館，1913 年迄今

The short jade cylinder with *chi* dragon in high relief compares very closely to the jade ring donated to the British Museum by James Hilton in 1930, illustrated on the museum's website, registration number 1930.1217.27, attributed as Qing dynasty.

132 □

### THREE ARCHAISTIC CARVED JADE BI DISCS

Late Qing Dynasty

The flat disc divided into four sections, finely carved with *bajixiang* in low relief, the celadon stone tinted brown and pitted in areas; the yellow and russet disc with one side convex and decorated with a *chi* dragon in relief, the other side slightly concave similarly decorated, the stone smoothly polished; the small disc carved with a *chi* dragon in relief on the outer edge, the stone mottled beige and brown. (3)

Flat disc: 2 5/8in (6.7cm) diam;

Convex disc: 2 1/16in (5.2cm) diam;

Small disc: 7/8in (2.2cm) diam

**\$800 - 1,200**

清末 仿古玉璧三件

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

#### Provenance:

Yamanaka & Company, New York

Gift of Samuel T. Peters, 1913

The Metropolitan Museum of Art, 1913-present

#### 來源：

紐約山中商會

Samuel T. Peters 1913 年贈

大都會藝術博物館，1913 年迄今



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### FIVE ARCHAISTIC JADE 'CICADA' ORNAMENTS

Late Qing Dynasty

The largest of oval form with simple incised lines to indicate wings and eyes, the brown stone with streaks inclusions; one of square form with large protruding eyes, the pale stone stained black in areas; one with flat back, carved in relief and incised on the wings, the stone stained reddish-brown; one simply carved in geometric form, the stone stained black and brown in areas; one following the natural form and carved in low relief, the pale celadon stone stained black in most areas. (5)

1 3/4 to 2 7/8in (4.4 to 7.3cm) long

**\$1,200 - 2,000**

清末 仿古玉蟬五件

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

#### Provenance:

Yamanaka & Company, New York

Gift of Samuel T. Peters, 1913

The Metropolitan Museum of Art, 1913-present

#### 來源：

紐約山中商會

Samuel T. Peters 1913 年贈

大都會藝術博物館，1913 年迄今



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**A STRING OF TWENTY-SIX ARCHAISTIC JADE BEADS**

Late Qing Dynasty

Of long cylindrical and rectangular shapes with thick walls, each centered by an aperture drilled vertically from both sides to allow stringing. (26)

*3/4in to 2 3/4in (1.9cm to 7cm) long each*

**\$25,000 - 35,000**

清末 仿古玉勒子一串二十六枚

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

**Provenance:**

Yamanaka & Company, New York

Gift of Samuel T. Peters, 18 December 1911 and 1913

The Metropolitan Museum of Art, 1911 and 1913-present

**來源：**

紐約山中商會

Samuel T. Peters 贈，1911 年 12 月 18 日及 1913 年

大都會藝術博物館，1911 及 1913 年迄今







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### SIX ARCHAISTIC JADE DISCS

Late Qing Dynasty

The oval disc carved with a *chi* dragon in relief, perforated at the center with an oblong aperture, the reverse flat with neatly lined bosses within line borders, the cream-colored stone with earth encrustations in pitted areas; the *bi* disc finely carved with lot relief dragon designs on either side with concentric bands and 'C' scrolls, the stone stained olive-brown; the oval disc simply incised with a *chi* dragon, the base flat and incised with four *ruyi* scrolls, the stone mottled with orange-brown; the small *bi* disc finely engraved with a *chi* dragon within line borders, the reverse decorated with *ruyi* scrolls, the celadon stone degraded; a pair of recumbent dogs forming a ring, the translucent stone stained black on top; the thick disc carved with a *chi* dragon in high relief, the center with a small aperture, drilled under the chin for stringing, the olive green stone mottled. (6)

1 1/2in to 2 7/8in (3.8cm to 7.3cm) wide

**\$1,500 - 2,500**

清末 仿古玉璧玉珮共六件

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

#### Provenance:

Yamanaka & Company, New York

Gift of Samuel T. Peters, 1913

The Metropolitan Museum of Art, 1913-present

#### 來源：

紐約山中商會

Samuel T. Peters 1913 年贈

大都會藝術博物館，1913 年迄今

The engraved *bi* disc with *chi* dragon and *ruyi* scrolls is closely related to the *bi* disc in the George Eumorfopoulos Collection, donated to the British Museum in 1937 and illustrated on the museum's website, registration number 1937.0416.86, attributed as Qing Dynasty, 18th-19th century.

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### THREE JADE AND HARDSTONE BANGLES

Late Qing Dynasty

Of tubular form and undecorated, the icy gray stone stained brown and black in areas; of tubular form, carved with a pair of *chi* dragons in high relief on the exterior, the gray stone stained black in areas; of flattened toroid form and undecorated, the stone pitted and mottled green and black. (3)

3 1/8in to 3 5/16in (7.9cm to 8.4cm) diam

**\$1,200 - 1,800**

清末 玉石鐲 仿古螭龍紋 素面 共三件

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

#### Provenance:

Yamanaka & Company, New York

Gift of Samuel T. Peters, 18 December 1911

The Metropolitan Museum of Art, 1911-present

#### 來源：

紐約山中商會

Samuel T. Peters 贈，1911 年 12 月 18 日

大都會藝術博物館，1911年迄今



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# **FIVE ARCHAISTIC JADE ANIMAL CARVINGS**

Late Qing Dynasty

The rabbit facing forward, the pair of elongated ears swept backwards, the translucent stone smoothly polished with natural brown areas and dark green inclusions; the cat in a recumbent pose looking back, the stone stained reddish brown in areas; the hound facing forward and resting on its forelegs, the ears detailed with carved scroll patterns, the sinuous tail curled around the body, the beige stone stained reddish-brown in areas, the mouth perforated horizontally for stringing; the other hound positioned on its stomach with the head lifted, the eyes open and alert, the ears outlined, the rump slightly raised and the tail tucked under, the translucent celadon stone stained black in areas; the tortoise simply carved with shallow grooves to depict the shell, the mottled green stone stained black and red in area. (5)

*Rabbit: 1 1/2in (3.8cm) long;*

*Cat: 7/8in (2.2cm) long;*

*Brown hound: 1 7/8in (4.8cm) long;*

*Green hound: 2 1/4in (5.7cm) long;*

*Tortoise: 3in (7.6cm) long*

**\$1,200 - 1,500**

清末 仿古玉雕擺飾 兔 貓 犬 龜 共五件

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

## **Provenance:**

Yamanaka & Company, New York

Gift of Samuel T. Peters, 18 December 1911

The Metropolitan Museum of Art, 1911-present

## **來源：**

紐約山中商會

Samuel T. Peters 贈，1911 年 12 月 18 日

大都會藝術博物館，1911 年迄今



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### SIX ARCHAISTIC JADE AND HARDSTONE PENDANTS

Late Qing Dynasty

Comprising a *guqin* incised with strings and carved with tone markings, pierced at one end for attachment, the mottled beige stone stained orange-brown in areas; a cicada of flattened form, simply carved to depict eyes and wings, the stone stained black throughout; an oval pendant carved with a *chi* dragon, perforated at one end, the olive-green stone with black and russet inclusions; two bell-shaped pendants decorated with incised 'leaf' patterns suspended from double strings, the knop perforated for suspension, the celadon stone stained russet brown; a heart-shaped pendant carved with a *chi* dragon in high relief, perforated at the knop and at the center, the translucent stone stained russet brown. (6)

1 3/4 to 2 3/4in (4.4 to 7cm) long

**\$1,200 - 1,800**

清末 仿古玉石珮 古琴 蟬 魼龍 古鐘 共六件

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

#### Provenance:

Yamanaka & Company, New York

Gift of Samuel T. Peters, 18 December 1911

The Metropolitan Museum of Art, 1911-present

#### 來源：

紐約山中商會

Samuel T. Peters 贈，1911 年 12 月 18 日

大都會藝術博物館，1911 年迄今



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### TWO ARCHAISTIC JADE SEALS

Late Qing Dynasty

The tortoise knob supported by a square platform base, the underside with six characters in seal script, drilled horizontally under the belly for stringing, the stone mottled and altered dark brown in areas; the *chi* dragon knob carved in high relief over a square base, the underside with two characters in seal script, perforated under the body for stringing, the pale stone altered russet-brown and black in areas. (2)

Tortoise seal: 1 7/16in (3.7cm) high, 1 7/16in (3.7cm) square at base;

Chi dragon seal: 7/8in (2.2cm) high, 1in (2.5cm) square at base

**\$900 - 1,200**

清末 龜鈕玉印 魼龍鈕玉印 共兩件

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

#### Provenance:

Yamanaka & Company, New York

Gift of Samuel T. Peters, 1913

The Metropolitan Museum of Art, 1913-present

#### 來源：

紐約山中商會

Samuel T. Peters 1913 年贈

大都會藝術博物館，1913 年迄今

Seal with tortoise knob: 乍延之春長壽

Seal with *chi* dragon knob: 長樂

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## TWO ARCHAISTIC JADE PLAQUES

Late Qing Dynasty

The trapezoidal blade following the form of ancient ceremonial *yue* axe, pierced on the narrow end, the blade concave on one side and carved with a *chi* dragon in high relief, the reverse convex and incised with a *taotie* mask within line borders, the translucent green stone with brown streaks, fitted stand; the openwork plaque of near trapezoidal form finely carved on both sides with a pair of confronting phoenixes enclosing a *yin-yang* symbol, a tiger head at the lower end with a *wang* character on its forehead, the beige stone mottled brown and altered dark brown in areas, fitted stand. (2)

*Yue* axe: 4 3/8in (11.1cm) long;

Openwork plaque: 3 3/4in (9.5cm) long

\$800 - 1,200

清末 仿古玉鉞 玲瓏玉珮 共兩件

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

### Provenance:

Yamanaka & Company, New York

Gift of Samuel T. Peters, 1913

The Metropolitan Museum of Art, 1913-present

### 來源：

紐約山中商會

Samuel T. Peters 1913 年贈

大都會藝術博物館，1913 年迄今



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## A JADE 'PAVILION' SEAL & AN ARCHAISTIC JADE FINIAL

Late Qing Dynasty

Under the sloping roof, the rectangular block perforated at waist for stringing, the bottom carved with four characters in seal script, the pale celadon stone mottled black and gray in areas; the finial carved with a *chi* dragon in high relief, encircling a mountain peak above scrolling clouds, the underside perforated for attachment, the mottled green stone stained brown in areas. (2)

seal: 1 1/4in (3.2cm) high;

finial: 15/16in (2.4cm) high, 1 9/16 (4cm) wide

\$1,500 - 2,000

清末 屋形鈕玉印 仿古雲龍鈕 共兩件

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

### Provenance:

Yamanaka & Company, New York

Gift of Samuel T. Peters, 18 December 1911

The Metropolitan Museum of Art, 1911-present

### 來源：

紐約山中商會

Samuel T. Peters 贈，1911 年 12 月 18 日

大都會藝術博物館，1911 年迄今

The seal text may be read as: □□傳者帝



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### FIVE ARCHAISTIC JADE BEADS

Late Qing Dynasty

The Wengzhong figure carved with simple strokes to depict a standing official wearing a long robe, his hands held in front and concealed under the long sleeves, the long beard finely detailed with incised lines, perforated from top of the head to both sleeve ends, the brown stone with dark patination; the *cong*-shaped bead of slender form with circular mouth on each end, the stone stained in brown in areas; the other *cong*-shaped bead decorated with four rows of stripped panels and a *chi* dragon design, the opaque white stone stained black in areas; the elongated rectangular bead decorated with *chi* dragons in relief, the mottled stone stained brown and black in areas; the short cylindrical bead decorated with a *chi* dragon over reduced ground, the green stone stained brown at both ends. (5)

*Wengzhong*: 3in (7.6cm) high;

*beads*: 13/16in to 2 9/16in (2.1cm to 6.5cm) long

**\$3,000 - 5,000**

清末 仿古玉勒子 翁仲 琮 螭龍 共五枚

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

#### Provenance:

Yamanaka & Company, New York

Gift of Samuel T. Peters 1913

The Metropolitan Museum of Art, 1913-present

#### 來源：

紐約山中商會

Samuel T. Peters, 1913 年贈

大都會藝術博物館，1913 年迄今

The small jade *cong* with *chi* dragon on the side in the present lot compares closely to the jade *cong* in the collection of the Palace Museum, Taipei, illustrated on the museum's website as 故玉004607N, attributed to Qing Dynasty.



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### THREE ARCHAISTIC JADE HUANG PENDANTS

Late Qing Dynasty

Comprising one perforated at one end for stringing, decorated with a *chi* dragon in low relief within line borders, the reverse carved a single *huang* character over reduced ground, the celadon stone stained black and brown; one arched pendant with a dragon head on either end, the mane and scaled body finely detailed, perforated on both ends for stringing, the stone stained reddish-brown in areas; the small pendant carved with a pair of *chi* dragon in high relief, the reverse with 'C'-scrolls in shallow relief, perforated on one side, the stone stained black. (3)

*Huang*: 3 5/8in (8.3cm) wide;

*Dragon-head huang*: 3 13/16in (9.7cm) wide;

*Small huang*: 2in (5cm) wide

**\$800 - 1,200**

清末 仿古玉璜三件

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

#### Provenance:

Yamanaka & Company, New York

Gift of Samuel T. Peters, 1913

The Metropolitan Museum of Art, 1913-present

#### 來源：

紐約山中商會

Samuel T. Peters 1913 年贈

大都會藝術博物館，1913 年迄今

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#### FOUR ARCHAISTIC JADE SWORD GUARDS

Late Qing Dynasty

Comprising one carved with a *chi* dragon in high relief on one side, the reverse finely decorated with *taotie* mask in low relief and incised lines, the center with a slit opening, the pale celadon stone stained black in areas; one guard of chevron shape with rounded corners, lightly incised with scroll patterns, a circular perforation through the center, the stone with degraded surface stained brown; one decorated with a *chi* dragon within line borders and with scroll patterns on the reverse, the center perforated, the celadon stone with russet inclusions; one decorated with scroll panels and drilled through the center, the celadon stone with russet brown to one end. (4)

2 1/16in to 2 5/16in (5.3cm to 5.9cm) wide

**\$1,500 - 2,500**

清末 仿古劍格四件

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

#### Provenance:

Yamanaka & Company, New York

Gift of Samuel T. Peters, 1913

The Metropolitan Museum of Art, 1913-present

#### 來源：

紐約山中商會

Samuel T. Peters 1913 年贈

大都會藝術博物館，1913 年迄今



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#### FIVE ARCHAISTIC JADE AXE-SHAPED PENDANTS

Late Qing Dynasty

Comprising two similar flat trapezoidal shape pendants, each tapering to the cutting edge, pierced through with a small aperture towards the narrow end, simply carved with a *chi* dragon; a flat oval pendant, largely degraded to an uneven surface, the olive-green stone burnt black; a 'hatchet head' ornament of stylized form, the 'blade' tinted black; the axe ornament following archaic bronze form and decorated with a crouching tiger on top, drilled under the mythical beast for stringing, the green stone stained black in areas. (5)

Two trapezoidal pendants: 3in (7.6cm) long each;

Oval pendant: 2in (5.1cm) long;

Hatchet: 1 3/8in (3.5cm) long;

Axe with tiger finial: 2 1/8in (5.4cm) long

**\$700 - 1,000**

清末 仿古玉珮 鉞 斧 共五件

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

#### Provenance:

Yamanaka & Company, New York

Gift of Samuel T. Peters, 1913

The Metropolitan Museum of Art, 1913-present

#### 來源：

紐約山中商會

Samuel T. Peters 1913 年贈

大都會藝術博物館，1913 年迄今



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A similar axe-shaped pendant from the George Eumorfopoulos Collection, donated to the British Museum in 1937, is illustrated on the museum's website, registration number 1937.0416.41, attributed as Qing dynasty, 19th century.



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# **FIVE ARCHAISTIC JADE AND HARDSTONE ANIMAL CARVINGS**

Late Qing Dynasty

The hound resting in recumbent position with the head resting on the outstretched paws, the tail curled on the back, perforated at the center for stringing, the stone mottled olive brown; the *fu* lion with a forked tail looking left, perforated between the paws, the mottled gray stone lightly polished; the horse in recumbent position with its head turning left, perforated under the chin, the gray stone tinted black in areas; the recumbent dog looking up, perforated between the paws and to the body, the light celadon stone tinted black to one side; the cat resting on a large leaf, perforated by the paws, the 'chicken bone' stone mottled in various tones of gray. (5)

1 1/4in to 2in (3.2cm to 5.1cm) long

**\$1,200 - 1,800**

清末 仿古玉石飾 犬 獅 馬 貓 共五件

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

## **Provenance:**

Yamanaka & Company, New York

Gift of Samuel T. Peters, 1913

The Metropolitan Museum of Art, 1913-present

## **來源：**

紐約山中商會

Samuel T. Peters 1913 年贈

大都會藝術博物館，1913 年迄今



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# **FIVE SMALL ARCHAISTIC JADE ANIMAL CARVINGS**

Late Qing Dynasty

The elephant's head turns back facing its left hind foot, the gray stone tinted black on the top, perforated horizontally for stringing; the crouching hound with its head turning right facing the eagle on its back, the green stone stained brown and black; the boy holding a large drum at his chest, the mottled green stone stained black; the monkey simply carved in a seated position, the top of the head stained black; the couching *qilin* with a horn behind the ears, looking to its left, the bushy tail curled on top of the rump, the yellow stone tinted russet-brown in areas. (5)

*Elephant:* 15/16in (2.4cm) long;

*Hound:* 1 5/8in (4.1cm) long;

*Monkey:* 1 3/8in (3.5cm) high;

*Boy:* 1 1/8in (2.9cm) high;

*Qilin:* 1 7/16in (3.7 cm) long

**\$1,500 - 2,500**

清末 仿古玉飾 象 犬 猴 童 麒麟 共五件

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

## **Provenance:**

Yamanaka & Company, New York

Gift of Samuel T. Peters, 1913

The Metropolitan Museum of Art, 1913-present

## **來源：**

紐約山中商會

Samuel T. Peters 1913 年贈

大都會藝術博物館，1913 年迄今



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### SEVEN ARCHAISTIC JADE AND HARDSTONE SCABBARD CHAPES

Late Qing Dynasty

Comprising one of faceted trapezoid shape and perforated through the center, the stone polished plain and stained black and russet brown along natural veins; one decorated with scroll pattern within line borders on either side, drilled with a channel on the top end and a deep circular hole at the bottom, the celadon stone with russet inclusions; one lively carved with a *chi* dragon on one side and archaistic scroll pannels on the reverse, drilled with three holes on the top for attachment, the bottom flat, the pale celadon stone stained black to the dragon's side; one small trapezoid carved with a *chi* dragon within line borders on either side, drilled with three holes on the top, the stone stained black and brown in areas; one decorated with raised bosses within line borders, the reverse with scroll patterns, the top drilled with three holes for attachment, the bottom flat, the 'chicken bone' stone smoothly polished, stained brown and black in areas; one carved with a *chi* dragon in relief, the reverse with *ruyi* patterns in four quarters, the top drilled with three holes for attachment, the stone lightly tinted brown; the bell-shaped piece carved with a *chi* dragon in relief, the top drilled with a channel and the bottom with a circular hole, the stone mottled black and brown. (7)

1 3/8in to 1 7/8in (3cm to 4.8cm) wide

**\$1,000 - 1,500**

清末 仿古玉劍珕七件

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

#### Provenance:

Yamanaka & Company, New York

Gift of Samuel T. Peters, 1913

The Metropolitan Museum of Art, 1913-present

來源：

紐約山中商會

Samuel T. Peters 1913 年贈

大都會藝術博物館，1913 年迄今



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### A SMALL JADE 'FINGER CITRON' WASHER & THREE JADE RINGS

Late Qing Dynasty

Finly carved as a finger citron fruit issuing from a leafy branch, the stone lightly stained brown; **together with** three rings and discs of various sizes and colors. (4)

finger citron: 2 3/8in (6cm) long;

rings: 1 1/16in to 1 3/8in (1.7cm to 3.5cm) diam

**\$800 - 1,000**

清末 佛手柑小玉洗一件 小玉環三件

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

#### Provenance:

Yamanaka & Company, New York

Gift of Samuel T. Peters, 18 December 1911

The Metropolitan Museum of Art, 1911-present

來源：

紐約山中商會

Samuel T. Peters 贈，1911 年 12 月 18 日

大都會藝術博物館，1911 年迄今

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### SIX ARCHAISTIC CARVED JADE AND HARDSTONE ORNAMENTS

Late Qing Dynasty

Comprising a cicada of flattened form, finely detailed in relief and incised on the wings, perforated at the head, the translucent celadon stone turned opaque gray in areas; the awl-shaped pendant carved with a pair of bird's feet and incised with three archaistic characters, drilled horizontally at the neck, the stone mottled green and brown; the elongated *cong* decorated with a band of circular emblems at the waist, the square corners divided into seven tiers with a circular rim on each end, the pale stone slightly degraded; the one-tier short *cong* with a raised band at the center of each corner, the cream color stone stained black in areas; the plain *bi* disc with gently sloped center, the celadon stone mottled russet brown; the oval *bi* disc with a long perforation at the center, decorated with neatly lined scroll pattern within raised borders, the reverse with raised bosses and line borders, the green stone stained dark brown in areas. (6)

*Cicada*: 2 3/8in (6cm) long;

*Awl pendant*: 3 15/16in (10cm) long;

*Elongated cong*: 2 9/16in (6.6cm) long;

*Short cong*: 1 3/8in (3.5cm) diam; 1 3/16in (3cm) high;

*Bi disc*: 2 7/16in (6.2cm) diam;

*Oval bi disc*: 2 9/16in (6.5cm) long

**\$2,000 - 2,500**

清末 仿古玉石飾 蟬 錐 琮 璧 共六件

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

#### Provenance:

Gift of Samuel T. Peters, 1916

The Metropolitan Museum of Art, 1916-present

#### 來源：

Samuel T. Peters 1916 年贈

大都會藝術博物館，1916 年迄今

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### THREE ARCHAISTIC JADE AND HARDSTONE BANGLES

Late Qing Dynasty

One decorated with five *chi* dragons in relief, the mottled stone stained brown in areas; one decorated with a *chi* dragon in relief, the stone mottled green and black; the other decorated with three animal masks in relief, the translucent green stone mottled russet-brown in areas. (3)  
3 1/8in to 3 7/16in (8cm to 8.8cm) diam

**\$800 - 1,200**

清末 仿古螭龍紋玉石鐲三只

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

#### Provenance:

Yamanaka & Company, New York

Gift of Samuel T. Peters, 18 December 1911

The Metropolitan Museum of Art, 1911-present

#### 來源：

紐約山中商會

Samuel T. Peters 贈，1911 年 12 月 18 日

大都會藝術博物館，1911年迄今



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### FIVE ARCHAISTIC JADE BEADS

Late Qing Dynasty

The Wengzhong figure carved with simple strokes to depict a standing figure wearing an official hat and long robe, his hands held in front and concealed under long sleeves, horizontally perforated through the center for stringing, the pale celadon stone slightly degraded; the barrel-shaped bead with thick walls carved with a *chi* dragon, the pale stone stained brown in various tones; the conjoined tubular bead finely incised with a band of *ruyi* pattern across the center, the pale celadon stone degraded on one end; the *cong*-shaped bead with square corners divided in four tiers, the stone tinted orange-brown in areas; the large bead lively carved with a *chi* dragon, the reverse plain and smoothly polished, the gray stone with fine texture stained black on the dragon. (5)

*Wengzhong*: 3 1/4in (8.3cm) high;

*Beads*: 15/16in to 2 7/16in (2.4cm to 6.3cm) long

**\$1,200 - 2,000**

清末 仿古玉勒子 翁仲 琮 螭龍 共五枚

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

#### Provenance:

Yamanaka & Company, New York

Gift of Samuel T. Peters, 1913

The Metropolitan Museum of Art, 1913-present

#### 來源：

紐約山中商會

Samuel T. Peters 1913 年贈

大都會藝術博物館，1913 年迄今



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### THREE CARVED HARDSTONE BANGLES

Late Qing Dynasty

One of flattened cylindrical shape, finely carved with a dragon and four archaic characters, the stone mottled brown and black; one carved with sixteen archaic characters on the rounded exterior, the interior flat, the deep green stone mottled russet brown; the other finely carved on the rounded exterior with a mythical landscape scene enclosing a *chi* dragon, a *lingzhi* fungus, a bundle of books, and a tapir, the interior flat, the celadon stone smoothly polished and mottled russet brown throughout. (3)

3 1/8in to 3 3/8in (7.9cm to 8.6cm) diam

**\$1,800 - 2,500**

清末 玉石鐲 仿古螭龍紋 篆文 神獸紋 共三只

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

#### Provenance:

Yamanaka & Company, New York

Gift of Samuel T. Peters, 1913

The Metropolitan Museum of Art, 1913-present

#### 來源：

紐約山中商會

Samuel T. Peters 1913 年贈

大都會藝術博物館，1913 年迄今

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### SIX ARCHAISTIC JADE AND HARDSTONE PENDANTS

Late Qing Dynasty

Comprising two *qin*-shaped pendants carved in the form of the musical instrument and detailed with strings and tone markings, perforated on one end for suspension, the pale celadon stone stained black in areas; two bell-shaped pendants decorated with incised 'leaf' patterns suspended from a double string, the knop perforated for suspension, the celadon stone stained russet-brown; two *chi* dragon pendants, of 'heart' and trapezoidal shapes, the stone roughly carved and stained russet-brown. (6)

1 3/4in to 2 1/2in (4.5cm to 6.4cm) long

\$900 - 1,200

清末 仿古玉珮 古琴 古鐘 魑龍 共六件

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

#### Provenance:

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#### 來源：

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Samuel T. Peters 贈，1911 年 12 月 18 日

大都會藝術博物館，1911 年迄今



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### FOUR ARCHAISTIC JADE AND HARDSTONE CARVINGS

Late Qing Dynasty

The crouching beast facing forward with ears back, the base flat, with incised inscription between line borders, the stone opaque and tinted black at the edges; the lychee with a grid pattern to depict the skin, a small channel drilled between the fruit for stringing; the flatten 'tortoise shell' drilled through the center to function as a bead, the olive-green stone mottled brown in areas; the rectangular ring with incised keyfret pattern on one side, perforated on short ends for attachment, the olive-green stone with russet inclusions to one side. (4)

Beast: 3in (7.6cm) long;

Lychee: 2 1/8in (5.4cm) long;

Tortoise: 1 3/8 in (3.5cm) long;

Rectangular ring: 1 1/4in (3.2 cm) long

\$1,000 - 1,500

清末 小件仿古玉石雕 瑞獸 荔枝 龜 帶環 共四件

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

#### Provenance:

Yamanaka & Company, New York

Gift of Samuel T. Peters, 1913

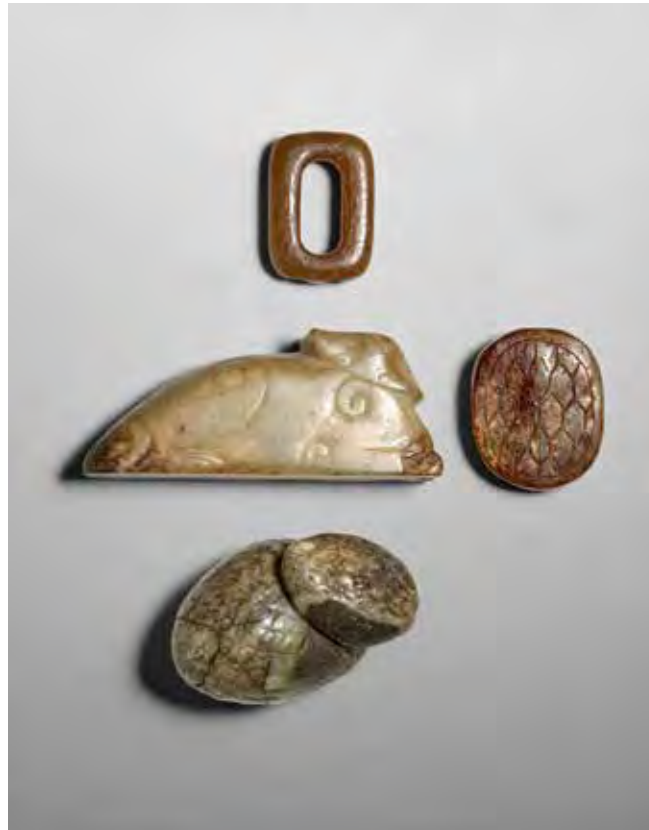
The Metropolitan Museum of Art, 1913-present

#### 來源：

紐約山中商會

Samuel T. Peters 1913 年贈

大都會藝術博物館，1913 年迄今



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### THREE DRUM-FORM JADE BEADS

Late Qing Dynasty

Each carved with evenly spaced bosses below the rim, perforated through the waist for stringing, the stones stained reddish-brown and softly polished. (3)

13/16in to 15/16in (2.1cm to 2.4cm) high

**\$1,000 - 1,500**

清末 鼓形玉勒子三枚

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

#### Provenance:

Yamanaka & Company, New York

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The Metropolitan Museum of Art, 1911-present

#### 來源：

紐約山中商會

Samuel T. Peters 贈，1911 年 12 月 18 日

大都會藝術博物館，1911 年迄今



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### FIVE ARCHAISTIC JADE BEADS

Late Qing Dynasty

Carved with simple strokes to depict a standing figure wearing an official hat and long robe, his hands in front and concealed under long sleeves, the long beard finely detailed with incised lines, horizontally perforated through the center for stringing, the stone slightly degraded and mottled in various shades of brown; the bead of barrel-form with thick walls, carved with a *chi* dragon in low relief, the pale stone stained dark brown and black in areas; the flattened rectangular bead carved with a *chi* dragon in low relief, the stone stained orange-brown throughout; the tubular bead finely carved with a *chi* dragon in low relief, the white stone dyed black on one side; the *cong*-shaped cylinder with six levels of square corners decorated with circular indents, the stone with natural inclusions and stained black in areas. (5)

*Wengzhong*: 3 1/16in (7.8cm) high;

*beads*: 1in to 2 5/16in (2.5cm to 6cm) long

**\$1,500 - 2,000**

清末 仿古玉勒子 翁仲 螭龍 琮 共五枚

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#### Provenance:

Yamanaka & Company, New York

Gift of Samuel T. Peters, 1913

The Metropolitan Museum of Art, 1913-present

#### 來源：

紐約山中商會

Samuel T. Peters 1913 年贈

大都會藝術博物館，1913 年迄今

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### SIX ARCHAISTIC JADE PENDANTS

Late Qing Dynasty

Comprising two Wengzhong figures, each drilled vertically through the center for stringing, the dark green and pale celadon stones stained russet brown; two bell-shaped pendants, decorated with incised lines of similar design, the stone stained russet brown in areas; two axe-shaped pendants, one plain one decorated with incised lines depicting the big dipper on the flat side, the stones stained black and russet brown. (6)

1 3/8in to 3 7/16in (3.3cm to 8.8cm) high

**\$1,200 - 1,800**

清末 仿古玉珮 翁仲 古鐘 鉞 共六件

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Samuel T. Peters 贈，1911 年 12 月 18 日

大都會藝術博物館，1911 年迄今



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### THREE ARCHAISTIC JADE AND HARDSTONE PENDANTS

Late Qing Dynasty

Comprising a Wengzhong figure carved with minimal strokes as a man standing in a floor-length robe, the arms held at the sides under extended sleeves, the face framed by a long triangular beard and a flattened hat, the stone mottled green and brown; a bell-shaped pendant decorated with two relief bands, the top fitted with a loop for attachment, the stone stained black; a small 'axe' pendant, yue, of horizontal flattened form terminating in a sharp tip, the reddish-brown stone roughly polished, with a rounded suspension loop. (3)

1 5/8in to 2 1/4in (4.2cm to 5.7cm) high

**\$1,000 - 1,500**

清末 仿古玉石珮 翁仲 古鐘 鉞 共三件

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

#### Provenance:

Yamanaka & Company, New York

Gift of Samuel T. Peters, 18 December 1911

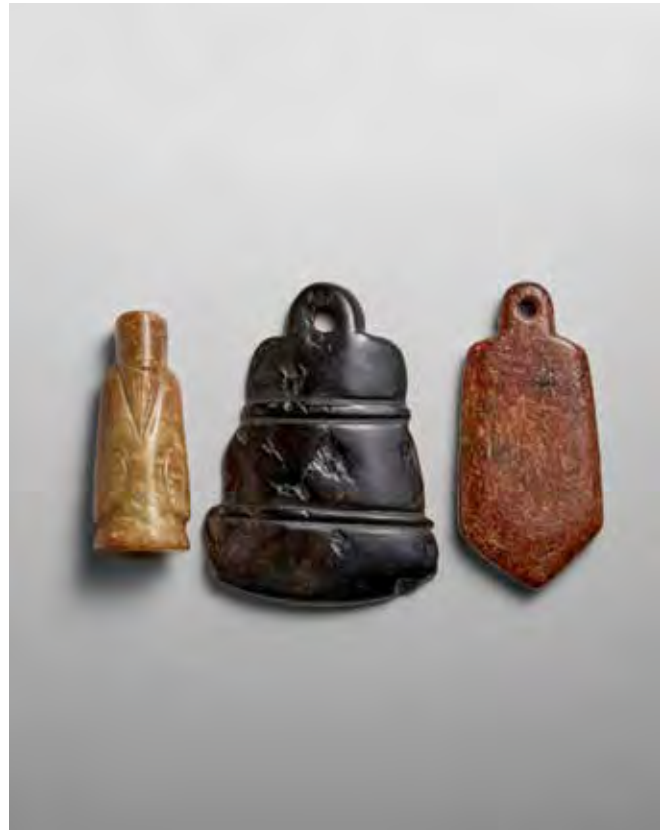
The Metropolitan Museum of Art, 1911-present

#### 來源：

紐約山中商會

Samuel T. Peters 贈，1911 年 12 月 18 日

大都會藝術博物館，1911 年迄今



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### SIX ARCHAISTIC JADE AND HARDSTONE ORNAMENTS

Late Qing Dynasty

Comprising an elongated *cong*-shaped bead decorated with six tiers of double panels, the ends finished with short circular rims, the stone stained reddish-brown; a short *cong* with rounded corners, the mottled stone stained black in areas; a plain *bi* disc with rounded edges, the stone stained black and brown; a flattened circular bead decorated with incised *chi* dragon and *ruyi* scrolls, encircled by a band of keyfret pattern on the side, the stone stained russet brown; an oval disc carved on either side neatly lined bosses, the stone turned russet brown in areas; a *bi* disc carved with two *chi* dragons in high relief, the reverse decorated with *ruyi* scrolls, the pale celadon stone slightly degraded. (6)

*Cong-shaped bead*: 3in (7.6cm) long;

*Short cong*: 1 11/16in (4.4cm) wide;

*Plain bi disc*: 1 7/8in (4.8cm) diam;

*Circular bead*: 1 5/16in (3.3cm) diam;

*Oval disc*: 1 13/16in (4.6cm) wide;

*Bi disc with dragons*: 2 3/8in (6cm) diam

**\$2,000 - 3,000**

清末 仿古玉石飾 琮 璧 共六件

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

#### Provenance:

Gift of Samuel T. Peters, 1916

The Metropolitan Museum of Art, 1916-present

#### 來源：

Samuel T. Peters 1916 年贈

大都會藝術博物館，1916 年迄今



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### FOUR ARCHAISTIC JADE AND HARDSTONE CARVINGS OF CURRENCY

Late Qing Dynasty

The pendant of *bu* and *huang* made in homage to the ancient currency and decorated with archaistic characters in low relief within line borders, the reverse simply carved, the pale translucent stone stained black in areas; the oblong-shaped coin with a perforated tap on either end, the center with an oval opening and decorated with three archaistic characters, the reverse incised with crisscross pattern within a line border, the beige stone smoothly polished with dark gray streaks; the thick circular disc decorated with four archaistic characters, the stone pitted on one side and stained black; the oval disc with a rectangular opening at the center, decorated with scroll patterns on either side within line borders, the pale stone stained brown and pitted in areas. (4)

1 3/8in to 4 7/16in (3.5cm to 11.2cm) long

**\$800 - 1,200**

清末 仿古玉石貨幣四件

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

#### Provenance:

Yamanaka & Company, New York

Gift of Samuel T. Peters, 1913

The Metropolitan Museum of Art, 1913-present

#### 來源：

紐約山中商會

Samuel T. Peters 1913 年贈

大都會藝術博物館，1913 年迄今



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**FIVE JADE ANIMAL CARVINGS & A JADE DRUM-SHAPED BEAD**

Late Qing Dynasty

The elephant resting on four feet, the head and the trunk swept to the left, pierced under the elephant's ear for stringing, the pale stone stained black in areas; the slender hound resting its head between the paws, pierced under the chin, the pale stone altered brown and russet; the pug in a recumbent pose with its head raised, pierced under the jaw, the pale stone stained black in areas; the recumbent dog turning its head back towards the tail, pierced under the chin over the back, the white stone stained black in areas; the mythical beast crouching on a circular block, perforated under the chin, the underside inscribed with two seal characters, the pale stone altered black and brown in areas; the small bead carved in the shape of a drum, decorated with a row of bosses on either end, perforated through the waist for stringing, the 'chicken bone' stone stained black at one end. (6)

*Animals: 1 1/16in to 2in (2.7cm to 5.1cm) long;*

*Drum: 11/16in (1.8cm) high*

**\$2,500 - 3,500**

清末 小件玉雕動物五件 鼓形玉勒子一件

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

**Provenance:**

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The Metropolitan Museum of Art, 1916-present

**來源：**

Samuel T. Peters 1916 年贈

大都會藝術博物館，1916 年迄今

The seal with a mythical beast knob may be read as: 吉日



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#### FOUR ARCHAISTIC JADE PLAQUES & TWO SMALL JADE RINGS

Late Qing Dynasty

Comprising a tiger with arms tucked under the chest, the tail curling over the spine, the fur decorated with archaistic C-curly, the pale celadon stone mottled brown along the edges, the reverse carved with a dragon over the charred surface; a dragon-fish and a fish encircling a flaming pearl, the openwork plaque carved on both sides in shallow relief, the celadon stone with russet inclusions; a dragon decorated with archaistic *ruyi* scrolls on the S-shaped body, the mottled white stone stained in areas; an oval disc carved as a slice of 'lotus root', pierced at the center which encircled by eight perforations, the green stone transparent and lightly stained black in areas; *together with* two small jade rings. (6)

*Tiger: 2 7/16in (6.1cm) wide;*

*Dragon-fish: 2 3/8in (6cm) diam;*

*Dragon: 2 1/2in (6.4cm) wide;*

*Lotus root: 2in (5.1cm) wide*

**\$1,500 - 2,000**

清末 仿古玉牌 虎 龍 蓮藕 共四件 及小玉環兩枚

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A similar celadon jade carving of 'lotus root' in the collection of the Royal Ontario Museum in Toronto, is illustrated on the museum's website, object number 973.211, attributed to Qing dynasty, mid 17th-early 20th century.



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#### FIVE ARCHAISTIC JADE AND HARDSTONE ORNAMENTS

Late Qing Dynasty

The small Wengzhong carved with simple strokes to depict a standing figure wearing official hat and long robe, his hands held in front and concealed under long sleeves, vertically perforated through the center for stringing, the mottled celadon stone stained reddish-black in areas; the flattened oval bead incised with hexagonal patterns to imitate a tortoise shell, perforated through the center, the stone mottled and stained brown; the cylindrical bead with flared base encircled with a *chi* dragon in high relief, the translucent green stone stained black in areas; the barrel-shaped toggle drilled with a channel at the waist for stringing, the creamy stone stained russet brown; the chape decorated with incised masks, perforated through the center, the stone degraded to a matt white surface. (5)

*Wengzhong: 1 1/4in (3.2cm) high;*

*ornaments: 1 1/16in to 1 1/2in (2.6cm to 3.9cm) long*

**\$1,000 - 1,500**

清末 仿古玉飾 翁仲 龜甲 螭龍 劍珌 共五件

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

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Yamanaka & Company, New York

Gift of Samuel T. Peters, 1913

The Metropolitan Museum of Art, 1913-present

#### 來源：

紐約山中商會

Samuel T. Peters 1913 年贈

大都會藝術博物館，1913 年迄今

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#### FOUR ARCHAISTIC JADE PLAQUES

Late Qing Dynasty

The olive-green recumbent creature with legs tucked underneath the body, the face defined by an alert expression beneath pointed ears and behind a large snout; the large russet-brown 'S'-shaped serpent cradling a beaked bird on its side; the white dragon with trailing mane behind the head, the lower part of the figure broken, with edges of the stone stained black; the small olive-green horned serpent gnawing at its tail to form a loop, the stone with rough surface and stained black in areas. (4)

Olive-green creature: 2 3/4in (7cm) wide;

Russet-brown serpent: 7/8in (12.4cm) long;

White dragon: 3 3/4in (9.5cm) wide;

Olive-green horned serpent: 2 3/4in (7cm) wide

**\$1,500 - 2,000**

清末 仿古玉牌 瑞獸 龍 虎 共四件

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The Metropolitan Museum of Art, 1913-present

#### 來源：

紐約山中商會

Samuel T. Peters 1913 年贈

大都會藝術博物館，1913 年迄今

A jade 'phoenix and dragon' plaque closely related to the large russet-brown serpent in the present lot is illustrated by Knight, Li and Tse Bartholomew, *Chinese Jades: Ming Dynasty to Early Twentieth Century, From the Asian Art Museum of San Francisco*, San Francisco, 2007, p. 226, no. 247, described as early 20th century.



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#### FOUR ARCHAISTIC JADE AND HARDSTONE BELL-SHAPED PENDANTS

Late Qing Dynasty

The large bell carved with a *chi* dragon on one side, and a four-character archaic style inscription on the other, a pair of masks with crisscrossed rings at the shoulder, the center hollowed, the knop perforated for stringing, the stone mottled brown with natural inclusions; the flattened oblong pendant with curved bottom edge, pierced at the butt end, the sides carved with a incised *chi* dragon; the small trapezoidal pendant pierced on the upper end and decorated with carved *chi* dragon design, the stone stained brown in most areas; the small celadon bell of cylindrical body, perforated under the square knop for stringing. (4)

1 1/8in to 2 3/4in (2.9cm to 7cm) high

**\$700 - 1,200**

清末 仿古鐘形玉石珮四件

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

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The Metropolitan Museum of Art, 1913-present

#### 來源：

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Samuel T. Peters 1913 年贈

大都會藝術博物館，1913 年迄今

A small cylindrical bell-shaped pendant similar to the celadon jade pendant in the present lot, from the Bishop William C. White Collection and now in the Royal Ontario Museum, is illustrated on the museum's website, number 928.12.156, attributed as Qin-Yuan dynasty.



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**A CARVED JADE BRUSH HANDLE**

Late Qing Dynasty

Of cylindrical shape, finely carved with two *chi* dragons and *ruyi* scrolls, decorated with a band of keyfret scroll on either end, the stone stained dark brown in recessed areas.

8 7/8in (22.5cm) long

**\$800 - 1,000**

清末 灰玉螭龍紋筆桿

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

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**來源：**

紐約山中商會

Samuel T. Peters 贈，1911 年 12 月 18 日

大都會藝術博物館，1911 年迄今

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### FIVE ARCHAISTIC JADE BEADS

Late Qing Dynasty

The conjoint cylindrical beads of different diameters carved with two archaic style *chi* dragons in low relief, the stone degraded to a bone-white texture; the conjoint *cong*-shaped beads carved with a dragon pursuing flaming pearl on one side, the reverse with four characters in low relief, the celadon stone stained black to one side; the tubular bead slightly tapered to one end, decorated with *ruyi* scrolls, the celadon stone stained brown in areas; the tubular bead flanked by two smaller cylinders, the mottled green stone stained brown in areas; the *cong*-shape bead of rectangular body and circular ends, the pale stone stained black in areas. (5)

1 9/16in to 1 3/4in (4cm to 4.5cm) high

\$1,200 - 1,800

清末 仿古玉勒子 螭龍 琮 如意 共五枚

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Gift of Samuel T. Peters, 1913

The Metropolitan Museum of Art, 1913-present

#### 來源：

紐約山中商會

Samuel T. Peters 1913 年贈

大都會藝術博物館，1913 年迄今



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### SIX ARCHAISTIC JADE PENDANTS

Late Qing Dynasty

Comprising two *guqin*-shaped pendants, each incised with strings and tone markings, the mottled celadon stone stained brown and black; two bell-shaped pendants, each decorated with incised 'leaf' patterns suspended from double strings, the knob perforated, the stone stained black in areas; a *chi* dragon pendant of trapezoidal form carved in relief, the stone stained russet-brown; a carved 'finger citron' pendant with leafy stems, the celadon stone with russet-brown inclusions. (6)

2 1/16in to 3 15/16in (5.2cm to 10cm) high

\$800 - 1,200

清末 仿古玉石佩 古琴 古鐘 螭龍 佛手柑 共六件

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紐約山中商會

Samuel T. Peters 贈，1911 年 12 月 18 日

大都會藝術博物館，1911 年迄今



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**AN OPENWORK ARCHAISTIC JADE HUANG PENDANT**

Late Qing Dynasty

Finely carved on both sides, the pair of confronting dragon-fish leaping to pursue the flaming pearl, flanking a *qing* chime decorated with scroll patterns in relief, a *chi* dragon in flight at either end, the stone mottled in various tones of brown.

4 3/16in (10.6cm) wide

**\$800 - 1,200**

清末 仿古玲瓏璜形玉磬

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

**Provenance:**

Yamanaka & Company, New York

Gift of Samuel T. Peters, 18 December 1911

The Metropolitan Museum of Art, 1911-present

**來源：**

紐約山中商會

Samuel T. Peters 贈，1911 年 12 月 18 日

大都會藝術博物館，1911 年迄今

Compare the closely related jade *qing* plaque with reticulated dragons and phoenixes, illustrated by Knight, Li and Tse Bartholomew, *Chinese Jades: Ming Dynasty to Early Twentieth Century, from the Asian Art Museum of San Francisco*, San Francisco, 2007, p. 227, no. 249, described as late Qing dynasty or early Republic.

A stone *qing* chime of closely related *ruyi* ends in the Brundage Collection, also illustrated by Knight, Li and Tse Bartholomew, op. cit., p. 189, no. 197, noted by the author that in the mid- to late-19th century, the '*qing*' motif separated from its ritual function and became a decorative symbol.

The word *qing* 磬 is a homophone of 慶, to celebrate, while the dragon and fish symbolize prosperity.

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## TWO CARVED ARCHAISTIC 'DRAGON' PENDANTS

Late Qing Dynasty

The dragon pendant depicted low relief and incised lines, the mouth perforated for stringing, the stone mottled beige and brown in areas; the 'fish-dragon' with square snout and a pair of horns behind the ears, turning back to face its spreading wings, the scaled body tapered to a small fish tail, the mouth and tip of the wing perforated for stringing. (2)

Dragon: 5 1/8in (13cm) wide;

Fish-dragon: 4in (10.2cm) wide

**\$1,500 - 2,500**

清末 仿古玉龍珮兩件

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

### Provenance:

Gift of Samuel T. Peters, 1916

The Metropolitan Museum of Art, 1916-present

### 來源：

Samuel T. Peters 1916 年贈

大都會藝術博物館，1916 年迄今

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## SEVEN ARCHAISTIC JADE AND HARDSTONE ORNAMENTS

Qing Dynasty

The mythical bird in a sitting pose, carved on both sides in shallow relief and incised lines, the pale stone stained russet brown in areas; the *huang* pendant carved with two dragon heads in high relief, the reverse with neatly lined bosses, drilled at one corner for stringing, the stone degraded and with deep russet inclusions; the bottle of flattened rectangular form decorated with two pairs of dragon heads at each shoulder, the short neck with a flat rim above an incised mask pattern, the body decorated with a band of four archaic characters on either side, the lower register detailed with wave and island patterns, the stone mottled celadon and cream; the flattened oblong fitting with flat sides, perforated with three holes for attachment, the gray stone mottled and stained black in areas; the *bu* pendant following the bronze currency prototype, decorated with two characters in seal script, perforated on the top end for stringing; the *cong* decorated with nine tiers of striped panels and a *chi* dragon on the side, the stone lightly stained brown; the tortoise carapace carved with hexagonal grids and keyfret border, drilled through the center for stringing, the celadon stone stained black and brown in areas. (7)

bird: 3 3/8in (8.6cm) wide;

huang: 4in (10.1cm) wide;

bottle: 2 3/8in (6cm) high;

fitting: 2 5/8in (6.6cm) wide;

bu: 1 7/8in (4.8cm) long;

cong: 1 3/4in (4.5cm) long;

tortoise carapace: 1 3/4in (4.5cm) long

**\$5,000 - 8,000**

清末 仿古玉石擺飾 鳥 璜 瓶 布幣 琮 龜殼 共七件

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

### Provenance:

Gift of Samuel T. Peters, 1916

The Metropolitan Museum of Art, 1916-present

### 來源：

Samuel T. Peters 1916 年贈

大都會藝術博物館，1916 年迄今

The characters on the bottle may be read as: 富貴吉祥 延年益壽

The small jade *cong* with *chi* dragon on the side in the present lot compares closely to the jade *cong* in the collection of the Palace Museum, Taipei, illustrated on the museum's website as 故玉004607N, attributed to Qing dynasty.



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### THREE ARCHAISTIC JADE ANIMAL CARVINGS

Late Qing Dynasty

The horse laying on its side gnawing at the left hind foot, the cream-colored stone stained black in areas; the mythical beast with long mane and forked tail, drilled on the back for stringing, the gray stone stained black in areas; the *fu* dog with large droopy eyes crouching with its ears back, drilled under the chin for stringing, the brown stone mottled in various tones. (3)

horse: 2in (5.1cm) long;

beast: 1 5/8in (4.1cm) long;

dog: 1 5/8in (4.1cm) long

**\$1,000 - 1,500**

清末 仿古玉飾 馬 瑞獸 犬 共三件

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

#### Provenance:

Yamanaka & Company, New York

Gift of Samuel T. Peters, 1913

The Metropolitan Museum of Art, 1913-present

#### 來源：

紐約山中商會

Samuel T. Peters 1913 年贈

大都會藝術博物館，1913 年迄今

The horse gnawing at the left hind foot compares closely to the celadon jade horse in the Brundage Collection, illustrated by Knight, Li and Tse Bartholomew, *Chinese Jades: Ming Dynasty to Early Twentieth Century*, From the Asian Art Museum of San Francisco, San Francisco, 2007, p. 92, no. 77, attributed to early 20th century and noted by the author: "The diagonal tension between the head and the rear leg in this piece, is a later innovation in design."



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### SIX ARCHAISTIC JADE AND HARDSTONE ORNAMENTS

Late Qing Dynasty

The rectangular jade bead of flattened form, decorated with five tiers of striped panels and *ruyi* scrolls, inscribed with two archaistic characters, the green stone stained black in areas; the thick *bi* disc with an off-centered perforation, the stone turned cream and brown in areas; the oval plaque carved with a boy at the center register, encircled with symbols of the Eight Trigrams on the flat border, the reverse carved with twelve archaic style characters of *di zhi*, the celadon stone mottled russet brown; the *bi* disc surmounted by a *chi* dragon holding a *lingzhi* stalk in the mouth, the reverse carved with neatly lined bosses, the white jade with degraded surface; the short *cong* with circular rims and square corners, the olive-green stone stained black in areas; the large jade tube with flaring rim decorated with two registers of square corners and a raised band incised with scrolling *ruyi* pattern within line borders, the olive-green stone mottled russet-brown. (6)

Rectangular bead: 1 7/8in (4.8cm) long;

Bi disc: 1 3/4in 4.5cm long;

Oval plaque: 2 9/16in (6.5cm) long;

Chi dragon bi disc: 2 1/16in (5.3cm) diam;

Short cong: 1 1/2in (3.8cm) wide;

Large tube: 6 1/16in (5.4cm) high

**\$2,500 - 3,000**

清末 仿古玉石飾 勒子 璧 琮 管 共六件

Please note this Lot is to be sold at No Reserve. 本拍品不設底價



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**Provenance:**

Gift of Samuel T. Peters, 1916  
The Metropolitan Museum of Art, 1916-present

**來源：**

Samuel T. Peters 1916 年贈  
大都會藝術博物館，1916 年迄今

The twelve archaistic characters, *di zhi*, inscribed on the oval plaque may be read as: 子丑寅卯辰巳午未申酉戌亥.

Compare the jade *bi* disc carved with a *chi* dragon in high relief on one side, the other side with C-scrolls in low relief, illustrated by Knight, Li and Tse Bartholomew, *Chinese Jades: Ming Dynasty to Early Twentieth Century*, From the Asian Art Museum of San Francisco, San Francisco, 2007, p. 224, no. 243, described as 19th century.

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**TWO JADE ANIMAL CARVINGS**

Late Qing Dynasty

The lion-dog in a crouching pose holding a brocade ball between the paws, the head turning back, with a lion cub climbing on the left shoulder, the green stone stained dark brown and black in areas, hongmu stand; the recumbent horse with its head turning back, the celadon stone stained black in areas, hongmu stand. (2)  
2 3/4in (7cm) and 3in (7.6cm) wide

**\$1,500 - 2,000**

清末 玉獅 玉馬 共兩件

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

**Provenance:**

Gift of Samuel T. Peters, 1916  
The Metropolitan Museum of Art, 1916-present

**來源：**

Samuel T. Peters 1916 年贈  
大都會藝術博物館，1916 年迄今



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### TWO OPENWORK JADE PLAQUES

Late Qing Dynasty

Comprising a rectangular panel carved with a pair of confronting butterflies enclosed by a border with notched corners, the top end carved with a bat with its wings spread, the opposite end carved with a fruiting peach branch, the white stone tinted black in recessed areas; the circular panel finely carved with a dragon and a phoenix contending a leafy *lingzhi* branch, the white stone mottled and stained brown in areas. (2)

*Butterfly plaque: 3 1/8in (7.8cm) high;*

*Dragon and phoenix plaque: 2 1/8in (5.4cm) diam*

**\$600 - 900**

清末 玲瓏玉牌 雙蝶福壽 龍鳳如意 共兩件

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

#### Provenance:

Yamanaka & Company, New York

Gift of Samuel T. Peters, 18 December 1911

The Metropolitan Museum of Art, 1911-present

#### 來源：

紐約山中商會

Samuel T. Peters 贈，1911 年 12 月 18 日

大都會藝術博物館，1911 年迄今



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### THREE JADE FIGURAL CARVINGS

Late Qing Dynasty

The standing deity wearing loose robes holding a *ruyi* scepter in hand, the hair tied into a top knot, drilled on both ends for stringing, the stone stained brown in areas; the entertainer of short figure poses wearing loose robes and with a comical expression, the green stone stained brown in areas; the boy with a smiling face and large ears, his hair pulled into two top knots, the knees bent, holding a stalk of lotus leaf, the stone stained dark brown in areas. (3)

*Deity: 2 3/4in (7cm) high;*

*Entertainer: 2 3/8in (6cm) high;*

*Boy: 2 3/4in (7cm) high*

**\$1,800 - 2,500**

清末 玉雕人物三件

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

#### Provenance:

Yamanaka & Company, New York

Gift of Samuel T. Peters, 1913

The Metropolitan Museum of Art, 1913-present

#### 來源：

紐約山中商會

Samuel T. Peters 1913 年贈

大都會藝術博物館，1913 年迄今



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# **AN ARCHAISTIC JADE VASE & A JADE TIGER**

Late Qing Dynasty

The vase of flattened pear shape rising from the short foot to a long flaring neck with a pair of square handles, the mouth rim incised with a band of keyfret pattern, the sides carved with a cartouche of *chi* dragon, the gray stone polished smooth and stained black in areas; the tiger in a recumbent pose facing forward, the rounded head with large eyes and thick brows, ears back with a grim on the face, the tail raised and curled in an 'S' shape, the stone highly polished and mottled gray and green in areas. (2)

Vase: 7 1/2in (19.1cm) high;

Tiger: 4 7/8in (12.4cm) long

**\$900 - 1,200**

清末 灰玉開光仿古螭龍紋雙耳瓶 灰玉仿古瑞虎 共兩件

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

## **Provenance:**

Yamanaka & Company, New York

Gift of Samuel T. Peters, 1913

The Metropolitan Museum of Art, 1913-present

## **來源：**

紐約山中商會

Samuel T. Peters 1913 年贈

大都會藝術博物館，1913 年迄今

The present vase compares closely to the jade *fanghu* in the Brundage Collection, with similar profile and proportion, the stone surface and vein lines also stained black to enhance the appearance of antiquity, illustrated by Knight, Li and Tse Bartholomew, *Chinese Jades: Ming Dynasty to Early Twentieth Century*, from the Asian Art Museum of San Francisco, San Francisco, 2007, p. 158, no. 140, attributed to the late 18th-early 19th century.

A jade carving of *Qilin* of closely related form and style, in the collection of the British Museum, is illustrated on the museum's website, number 1981.1005.5.a, attributed to Qing dynasty, 18th-19th century.

# Florence Rapaport Irving (1920-2018) and Herbert Irving (1917-2016)

Lots 180 - 193

Florence (née Rapoport) (1920-2017) and Herbert Irving (1917-2016) were both born in Brooklyn and spent their lives in New York. Each developed an appreciation for art during their youth while visiting the Brooklyn Museum, and once the two married in 1941, together they deepened their knowledge in the field and discovered a shared passion for Asian art. Sysco, the company that Mr. Irving co-founded in 1969, grew to be the largest food distribution company in the world, and its success allowed the Irvings to devote significant resources to philanthropic causes and amassing one of the most significant Asian art collections of their generation. While pursuing a master's in education at Hofstra University, Mrs. Irving often passed the firm of the landscape architect Shogo Myaida (1897–1989). One day, she stopped in to consult Myaida about a Japanese garden she was planning for the couple's front yard. The conversation proved highly stimulating and in 1967 the Irvings flew to Japan to buy stone lanterns and other garden ornaments. While they were there, they met the influential Asian art dealer Alice Boney (1901–1988). Boney became a mentor and advisor to the Irvings, often sending groups of artworks to their home, allowing them to select their favorite pieces. By working with her and other dealers, the Irvings acquired important works from across China, Japan, Korea, India, the Himalayas, and Southeast Asia. They were particularly attracted to lacquers from East Asia and to South and Southeast Asian sculpture. Their fascination with Asian art led them to develop close relationships with curators in the field, particularly James C. Y. Watt (b. 1936), whom they met shortly after he became Curator of the Department of Asiatic Art at the Museum of Fine Arts, Boston (1981-1985), and then grew closer to Watt once he joined the Department of Asian Art at The Metropolitan Museum of Art (1985-2011). Mrs. Irving became a Trustee of the Museum in 1990 and remained active

with the Museum throughout her lifetime, steadfastly serving on the Department of Asian Art Visiting Committee and as the Chairwoman of the Friends of Asian Art. The Irvings lent a selection of their collection to the Museum's exhibition *East Asian Lacquer: The Florence and Herbert Irving Collection* (1991), funded the Florence and Herbert Irving Galleries for South and Southeast Asian Art (opened 1994), and supported the creation of the Florence and Herbert Irving Galleries for Chinese Decorative Arts (opened 1997). Due to their ongoing contributions, in 2004 the second floor of the Museum's Asian Wing was renamed The Florence and Herbert Irving Asian Wing in their honor. They also avidly supported the Museum's Thomas J. Watson Library, which includes the Florence and Herbert Irving Reading Room and a librarian position named in their honor. In 2011, the couple endowed the position of Florence and Herbert Irving Curator of the Arts of South and Southeast Asia. In addition to these significant contributions, they donated over 1,200 Asian works of art to the Museum in 2015, and in their wills, allowed the Museum to select any additional artworks it desired from their personal collection, and left it a further \$80 million gift. The Metropolitan Museum was not the only beneficiary of the Irvings' generosity during and after their lifetimes. Mrs. Irving was also a Trustee of the Brooklyn Museum. The couple became the largest benefactors to the Columbia University and NewYork-Presbyterian hospitals, donating more than \$900 million to the institutions for facilities and research. Among the many buildings named for them at those hospitals are the Herbert Irving Comprehensive Cancer Center, the Herbert Irving Pavilion, the Irving Cancer Research Center, the Irving Institute for Clinical and Translational Research, the Irving Radiation Oncology Center, the Irving Bone Marrow Transplant Unit, as well as other buildings, faculty positions, and scholarships that bear their name.

Sources:

[https://en.wikipedia.org/wiki/Herbert\\_Irving](https://en.wikipedia.org/wiki/Herbert_Irving)  
<https://www.metmuseum.org/press/news/2017/irving-gift>  
<https://www.nyp.org/news/irving-family-700mil-bequest-to-cu-nyp-cancer-research-and-care>  
<https://www.nytimes.com/2016/10/11/business/herbert-irving-dead.html>  
<https://artsofasia.com/introduction-the-florence-and-herbert-irving-collection/>  
<https://www.christies.com/features/Inside-the-Irving-Collection-of-Asian-art-9678-3.aspx>  
<https://en.thevalue.com/articles/christies-irving-collection-new-york-asia-week>  
<https://www.forbes.com/sites/michelatindera/2017/11/18/from-asian-art-to-cancer-treatment-who-is-the-new-york-city-couple-whos-given-away-1-billion/?sh=42f161ba3898>  
<https://www.legacy.com/us/obituaries/nytimes/name/florence-irving-obituary?id=33316485>



Florence and Herbert Irving at home.  
Source: <https://en.thevalue.com/articles/christies-irving-collection-new-york-asia-week>



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#### A NEOLITHIC PAINTED POTTERY JAR

Majiyao culture, Banshan type, Gansu province

The globular body tapers down to small flat foot, lively painted in black and red on the upper register with alternating vertical 'cowry' and 'fishnet' panels, a band of concentric circles at the base of the neck below bands of 'fishnet' and triangular patterns, a pair of loop handles applied at the waist and a pair of small 'ear' handles flanking the straight neck.

12in (30.5cm) high

**\$2,000 - 3,000**

新石器時代 馬家窯文化 半坡類型 甘肅 紅黑彩陶長頸雙耳雙繫罐

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

#### Provenance:

Spink & Son Ltd., London, 16 January 1985

Collection of Florence (1920-2018) and Herbert (1917-2016) Irving, no. 146

Gift of Florence and Herbert Irving, 2015

The Metropolitan Museum of Art, 2015-present

#### 來源：

倫敦 Spink & Son Ltd. 古董行，1985 年 1 月 16 日

佛羅倫斯 (1920-2018) 及赫伯特·歐雲 (1917-2016) 伉儷 (Florence and Herbert Irving) 舊藏，藏品編號 146

歐雲伉儷贈，2015 年

大都會藝術博物館，2015 年迄今

This pottery jar exemplifies the distinctive characteristics of the Majiyao culture, a notable Neolithic civilization situated predominantly in the upper Yellow River region, China. Renowned for its painted potteries, the Majiyao culture holds historical significance as it marks the initial widespread settlement of agricultural communities in the Upper Yellow River region.



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#### A LARGE NEOLITHIC PAINTED POTTERY SHALLOW BOWL

Majiyao culture, Yangshao phase

Freely painted in black swirls and circles roughly divided in three registers, the rolled rim decorated with similar design and 'fishnet' pattern, the exterior decorated with 'wave' patterns, the beige pottery burnished smooth with light earth encrustations.

11 1/4in (28.6cm) diam

**\$1,500 - 2,000**

新石器時期 馬家窯文化 仰韶時期 黑彩三旋紋陶鉢

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

#### Provenance:

Eastern Pacific Co., Hong Kong, 2 June 1988

Collection of Florence (1920-2018) and Herbert (1917-2016) Irving, no. 1700

Gift of Florence and Herbert Irving, 2015

The Metropolitan Museum of Art, 2015-present

#### 來源：

香港東泰商行古董行，1988 年 6 月 2 日

佛羅倫斯 (1920-2018) 及赫伯特·歐雲 (1917-2016) 伉儷 (Florence and Herbert Irving) 舊藏，藏品編號 1700

歐雲伉儷贈，2015 年

大都會藝術博物館，2015 年迄今

Compare with a related painted pottery bowl, Neolithic period, Majiyao culture, which was sold at Sotheby's London, *The Personal Collection of the late Sir Joseph Hotung: Part II*, 8 December 2022, lot 182.

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**A LARGE NEOLITHIC PAINTED POTTERY JAR**

Possibly Xindian culture, Gansu or Qinghai province

Decorated with large half-circle streaks on the sloping shoulder above a band of horizontal lines, the straight neck decorated with three registers of bands below rolled mouth rim, the body with a pair of loop handles tapering down to a small flat foot, the beige clay slightly burnished with few remains of encrusted earth.

16in (41cm) high

**\$1,000 - 1,500**

新石器時代 或為辛店文化 甘肅或青海 黑彩陶幾何紋雙繫大罐

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

**Provenance:**

Collection of Florence (1920-2018) and Herbert (1917-2016) Irving, no. 797

The Florence and Herbert Irving Gift, 2015

The Metropolitan Museum of Art, 2015-present

**來源：**

佛羅倫斯 (1920-2018) 及赫伯特·歐雲 (1917-2016) 伉儷 (Florence and Herbert Irving) 舊藏，藏品編號 797

歐雲伉儷贈，2015 年

大都會藝術博物館，2015 年迄今



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**A NEOLITHIC PAINTED POTTERY 'TWIN FISH' SHALLOW BOWL**

Majiyao culture

Freely painted in dark brown with a pair of fish at the center, encircling by four triangular 'fishnet' panels, the rolled rim decorated with the same design, the exterior decorated with wave-shaped lines and dots, the beige pottery burnished and slightly degraded.

9in (22.9cm) diam

**\$1,000 - 1,500**

新石器時代 馬家窯文化 黑彩雙魚紋陶鉢

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

**Provenance:**

Galaxie Art & Gift Company, Hong Kong, 2 June 1988

Collection of Florence (1920-2018) and Herbert (1917-2016) Irving, no. 799

Gift of Florence and Herbert Irving, 2015

The Metropolitan Museum of Art, 2015-present

**來源：**

香港 Galaxie Art & Gift Company 古董行，1988 年 6 月 2 日

佛羅倫斯 (1920-2018) 及赫伯特·歐雲 (1917-2016) 伉儷 (Florence and Herbert Irving) 舊藏，藏品編號 799

歐雲伉儷贈，2015 年

大都會藝術博物館，2015 年迄今

Compare with a related painted pottery basin (21.5cm diam), Neolithic period, Majiyao culture, which was on loan to the Metropolitan Museum of Art, New York (1986-2023), illustrated by S. Valenstein, *A Handbook of Chinese Ceramics*, New York, 1989, p.6, no.4, and later sold at Christie's New York, 22 September 2023, lot 1043.



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#### A WHITE JADE SCABBARD SLIDE

Style of Warring States period

Finely decorated with two rows of *ruyi* scrolls and a taotie mask at one end, the underside plain, with a rectangular opening for attachment.  
4in (10.2cm) wide

**\$2,000 - 3,000**

仿戰國 白玉劍璏

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

#### Provenance:

Alice Boney (1901-1988), New York, 17 November 1986

Collection of Florence (1920-2018) and Herbert (1917-2016) Irving, no. 142

Gift of Florence and Herbert Irving, 2015

The Metropolitan Museum of Art, 2015-present

#### 來源：

紐約古董商龐耐 (Alice Boney, 1901-1988) , 1986 年 11 月 17 日  
佛羅倫斯 (1920-2018) 及赫伯特·歐雲 (1917-2016) 伉儷 (Florence  
and Herbert Irving) 舊藏, 藏品編號 142

歐雲伉儷贈, 2015 年

大都會藝術博物館, 2015 年迄今

Compare with an archaistic white jade scabbard slide, 18th century,  
which was sold at Sotheby's London, 3 November 2021, lot 36.



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#### A WHITE JADE SWORD GUARD

Style of Han Dynasty

Finely carved in high relief with a *chi* dragon on one side and mirrored geometric pattern on the other side, the stone tinted russet to enhance the design.

2 5/8in (6.7cm) wide

**\$2,000 - 3,000**

仿漢 白玉褐斑劍格

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

#### Provenance:

Gift of Florence (1920-2018) and Herbert (1917-2016) Irving, 2015

The Metropolitan Museum of Art, 2015-present

#### 來源：

佛羅倫斯 (1920-2018) 及赫伯特·歐雲 (1917-2016) 伉儷 (Florence  
and Herbert Irving) 贈, 2015 年  
大都會藝術博物館, 2015 年迄今

For examples of the Western Han prototype, see two white jade sword  
guards carved with a *chilong* in high relief on one side and a *taotie*  
mask in low relief on the reverse, from Xiashan, Yongcheng, Henan  
province and now in the Henan Provincial Museum, illustrated in *The  
Complete Collection of Jades Unearthed in China*, Vol. 5, Beijing,  
2005, nos.219 and 220.



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**A PALE CELADON AND RUSSET JADE CYLINDER**

Neolithic Liangzhu culture or later

Thickly carved and very slightly concave on the sides, an area on the outer edge possibly reduced in antiquity, the stone with natural veins and inclusions, the surface softly polished, wood stand.

3 1/8in (8cm) diam; 3 1/8in (8cm) high

**\$2,000 - 3,000**

新石器時期良渚文化 或更晚 青玉褐斑筒形器

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

**Provenance:**

Gift of Florence (1920-2018) and Herbert (1917-2016) Irving, 2015  
The Metropolitan Museum of Art, 2015-present

**來源：**

佛羅倫斯 (1920-2018) 及赫伯特·歐雲 (1917-2016) 伉儷 (Florence and Herbert Irving) 贈，2015 年  
大都會藝術博物館，2015 年迄今

Compare the very similar jade cylinder with smoothed chips on its edges, from the collection of Sir Joseph Hotung and bequeathed to the British Museum, illustrated by Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, p. 147, no. 6:2, attributed to the Neolithic period, Liangzhu culture and described as a bracelet.

Compare also the jade cylinder of this type with a gentle concave curve, sold by J.J. Lally & Co., *Ancient Chinese Jade*, 2018, no. 37, noted by the author a similar example discovered in 1977 from the Liangzhu sites at Zhanglingshan, Jiangsu, illustrated in *Compendium of Chinese Jades*, vol. 1, Shijiazhuang, 1992, p. 180, no. 260.



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### THREE BRONZE GOLD AND SILVER INLAID GARMENT ORNAMENTS

Warring States period

The belt hook finely inlaid with mirror geometric patterns on the body, the serpent's head with raised horns behind gold-inlaid eyes, the underside finely inlaid with two phoenixes and cast with a mushroom knob for attachment; the small belt hook similarly decorated, the serpent head with horns and long neck, the underside cast with a mushroom-shaped knob inlaid with scrolls and circles, accompanied by a ring inlaid with closely related design. (3)

Belt hook: 3 7/8in (9.8cm) long; Smaller belt hook: 2 1/2in (6.3cm) long; Ring: 1 3/4in (4.5cm) diam

**\$2,500 - 3,500**

戰國 鑲金銀銅帶飾三件

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

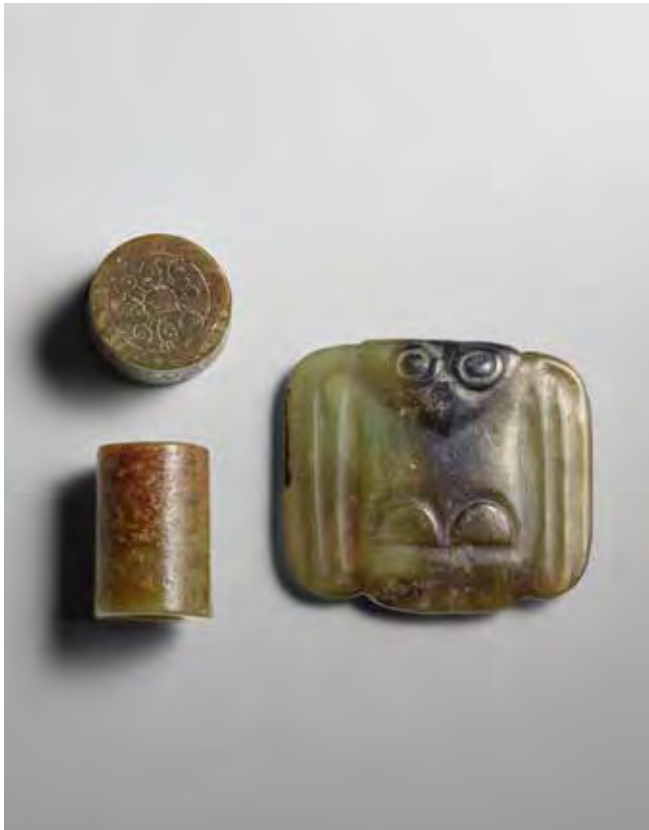
#### Provenance:

Spink & Son Ltd., London, 21 February 1990 (small belt hook and ring)  
Collection of Florence (1920-2018) and Herbert (1917-2016) Irving, no. 3873 (belt hook) and 2907 (small belt hook and ring)  
Gift of Florence and Herbert Irving, 2015  
The Metropolitan Museum of Art, 2015-present

#### 來源：

倫敦 Spink & Son Ltd. 古董行，1990 年 2 月 21 日 (小帶鉤及環)  
佛羅倫斯 (1920–2018) 及赫伯特·歐雲 (1917-2016) 伉儷 (Florence and Herbert Irving) 舊藏，藏品編號 3873 (帶鉤)、2907 (小帶鉤及環)  
歐雲伉儷贈，2015 年  
大都會藝術博物館，2015 年迄今

Compare with a related garment-hook, inlaid with gold and silver, Eastern Zhou, 4th-3rd century BC, illustrated by J.Rawson and E.Bunker, *Ancient Chinese and Ordos Bronzes*, Hong Kong, 1990, p.216, no.135.



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### A JADE BIRD & TWO JADE CYLINDERS

Jade bird: style of Hongshan culture

Jade finial: style of Warring States

Jade cylindrical bead: Eastern Zhou/Han Dynasty

The stylized bird in frontal view with large round eyes and pointed beak, the body flanked by wings and carved with two half-circles to indicate feet, the back perforated with a channel for attachment, the stone softly polished and stained black in areas; the finial finely incised with scrolling vines, the underside flat, the olive-green stone softly polished; the cylindrical bead perforated at the center, the dark green stone softly polished inside and out. (3)

Bird: 1 7/8in (4.8cm) wide; Finial: 7/8in (2.2cm) diam;

Bead: 1in (2.5cm) long

**\$2,500 - 4,000**

玉飾三件 仿紅山 玉鳥 仿戰國 玉頂飾 東周/漢 玉勒子

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

#### Provenance:

Susan Chen & Company, Hong Kong, 8 October 1992 (bird)  
Collection of Florence (1920-2018) and Herbert (1917-2016) Irving, no. 99 (bird)  
Gift of Florence and Herbert Irving, 2015  
The Metropolitan Museum of Art, 2015-present

#### 來源：

香港 Susan Chen & Company 古董行，1992 年 10 月 8 日 (玉鳥)  
佛羅倫斯 (1920-2018) 及赫伯特·歐雲 (1917-2016) 伉儷 (Florence and Herbert Irving) 舊藏，藏品編號 99 (玉鳥)  
歐雲伉儷贈，2015 年  
大都會藝術博物館，2015 年迄今

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**A PALE CELADON JADE SEAL**

18th-19th century

Following the natural shape of the pebble, finely carved in relief with a dragon pursuing flaming pearl amidst clouds, the stone with natural russet and gray inclusions.

2 3/8in (6cm) high

**\$1,000 - 1,500**

十八-十九世紀 青玉雲龍趕珠紋「開陽胡氏」印

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

**Provenance:**

Collection of Florence (1920-2018) and Herbert (1917-2016) Irving, no. 368

Gift of Florence and Herbert Irving, 2015

The Metropolitan Museum of Art, 2015-present

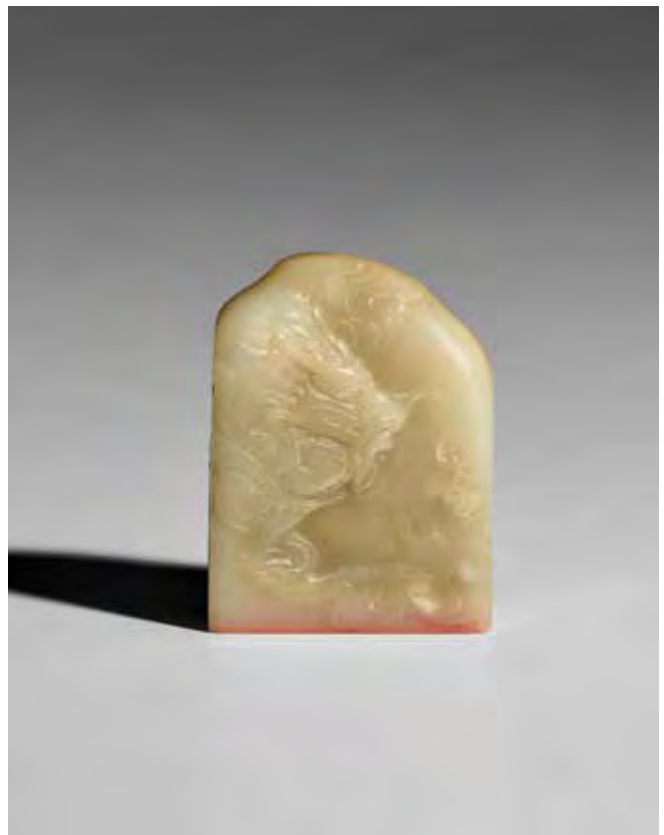
**來源：**

佛羅倫斯 (1920-2018) 與赫伯特·歐雲 (1917-2016) 伉儷 (Florence and Herbert Irving) 舊藏，藏品編號 368

歐雲伉儷贈，2015年

大都會藝術博物館，2015 年迄今

The reverse side of the seal, depicting the dragon's tail concealed behind the clouds, bears a carved inscription at the lower left corner: “蘧公屬，約庵 Qugong zhu, Yue'an (Commissioned by Qugong, [signed] Yue'an).” The text engraved on the underside of the seal reads 開陽胡氏 Kaiyang Hu shi (Clan Hu from Kaiyang). In light of this information, it can be inferred that the seal was crafted by an artist named Yue'an for a patron surnamed Qu, who adopted the sobriquet Qugong.



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**A RUSSET AND CELADON JADE CARVING OF A FINGER CITRON**

19th century

The fragrance fruit with gnarled stem and leaves attached to one end, the stone stained to enhance its natural colors, wood stand.

4in (10.2cm) long

**\$1,000 - 1,500**

十九世紀 青玉褐斑雕佛手柑擺飾

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

**Provenance:**

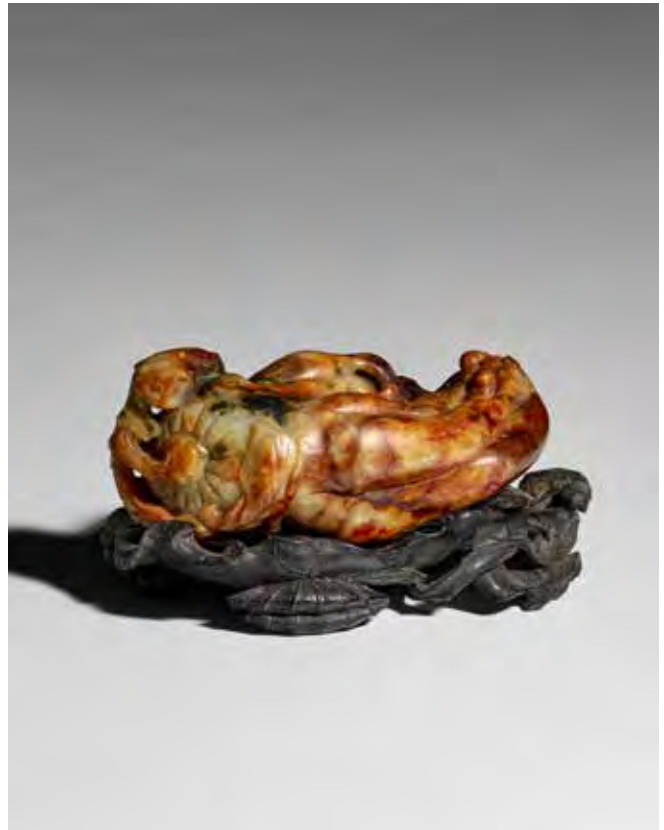
Gift of Florence (1920-2018) and Herbert (1917-2016) Irving, 2015

The Metropolitan Museum of Art, 2015-present

**來源：**

佛羅倫斯 (1920-2018) 及赫伯特·歐雲 (1917-2016) 伉儷 (Florence and Herbert Irving) 贈，2015 年

大都會藝術博物館，2015 年迄今



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# **A PALE GREEN AND RUSSET JADE 'DRAGON' BOULDER**

18th century

Following the natural form of the pebble, finely carved in high relief with a dragon emerging from cresting waves to pursue a flaming pearl, a large full moon partially covered by passing clouds and misty mountains, the stone with natural russet mottling, wood stand.

4 7/8in (12.3cm) wide; 3 1/2in (8.9cm) high

**\$8,000 - 12,000**

十八世紀 青玉褐斑龍凌波濤擺飾

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

## **Provenance:**

Property of a gentlemen, Sotheby's London, 6 November 1973, lot 305  
Spink & Son Ltd., London, 23 December 1981  
Collection of Florence (1920-2018) and Herbert (1917-2016) Irving, no. 378  
Gift of Florence and Herbert Irving, 2015  
The Metropolitan Museum of Art, 2015-present

## **Exhibited/Published:**

*An Exhibition of Fine Jade*, Spink & Son Ltd., London, 9-22 December 1981, no. 19

## **來源：**

紳士藏品，倫敦蘇富比，1973 年 11 月 6 日，拍品編號 305  
倫敦 Spink & Son Ltd. 古董行，1981 年 12 月 23 日  
佛羅倫斯 (1920-2018) 及赫伯特·歐雲 (1917-2016) 伉儷 (Florence and Herbert Irving) 舊藏，藏品編號 378  
歐雲伉儷贈，2015 年  
大都會藝術博物館，2015 年迄今

## **展覽/出版：**

*An Exhibition of Fine Jade*，倫敦 Spink & Son Ltd. 古董行，1981 年 12 月 9-22 日，編號 19

Jade boulders with dragons, such as the present lot, are relatively rare. It may be depicting the legend of the carp that swims upstream and leaps over the dragon gate (*liyu yao longmen*), thereby transforming itself into a dragon. This symbolized victory through perseverance and was popular especially among scholars wishing to pass the Imperial civil service examinations. See a related green jade boulder with a dragon above fish and water, Qing dynasty, illustrated in the *Compendium of Collections in the Palace Museum: Jade*, 8, Beijing, 2011, p.138, no.103.

191 □

**A HARDSTONE FIGURE OF AN OFFICIAL**

19th - 20th century

Standing with solemn expression holding a *ruyi* scepter in his left hand, wearing long court robes and a loose belt, the hat decorated with a pair of confronted dragons centering a flaming pearl above cresting waves, the beige stone with gray mottling in areas, wood stand.

14in (35.5cm) high

**\$1,000 - 1,500**

十九-二十世紀 石雕官人立像

Please note this Lot is to be sold at No Reserve.  
本拍品不設底價

**Provenance:**

English Private Collection

Spink & Son Ltd., London, 3 June 1985

Collection of Florence (1920-2018) and Herbert (1917-2016) Irving, no. 264

Gift of Florence and Herbert Irving, 2015

The Metropolitan Museum of Art, 2015-present

**來源：**

英國私人舊藏

倫敦 Spink & Son Ltd. 古董行，1985 年 6 月 3 日

佛羅倫斯 (1920-2018) 及赫伯特·歐雲 (1917-2016) 伉儷 (Florence and Herbert Irving) 舊藏，藏品編號 264

歐雲伉儷贈，2015 年

大都會藝術博物館，2015 年迄今

The figure depicted in the present lot could be the God of Culture and Literature 文昌帝君, a Taoist deity in Chinese mythology. Revered as the patron of civil service examinations, this deity enjoys widespread popularity throughout the nation. Typically depicted as a figure holding either a jade tablet, a *ruyi* sceptre or a pen, these symbolic attributes underscore his association with knowledge, scholarly pursuits, and the auspices of cultural achievement.





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# **A CARVED BAMBOO SIX-PANEL TABLE SCREEN**

Qing Dynasty

The table screen of six curved bamboo panels, the four central panels adorned with intricate relief carvings depicting enchanting landscapes and activities of the four seasons, corresponding to the content of the inscriptions carved on the two side panels, the six panels hinged at the top and bottom.

11 3/8in (28.9cm) high, 17 1/2in (44.5cm) wide

**\$3,000 - 5,000**

清 竹雕詩文四季山水圖台屏

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

## **Provenance:**

Ralph M. Chait Galleries, New York, 19 March 1983

Collection of Florence (1920-2018) and Herbert (1917-2016) Irving, no. 876

Gift of Florence and Herbert Irving, 2015

The Metropolitan Museum of Art, 2015-present

## **來源：**

紐約 Ralph M. Chait Galleries 古董行，1983 年 3 月 19 日  
佛羅倫斯 (1920-2018) 與赫伯特·歐雲 (1917-2016) 伉儷 (Florence and Herbert Irving) 舊藏，藏品編號 876  
歐雲伉儷贈，2015 年  
大都會藝術博物館，2015 年迄今

The inscriptions on the side panels read:

春耕田園地，夏釣魚蝦塘。

秋討山林壤，冬修詩意坊。

In spring, one plows the fields,

while in summer, one goes fishing in the ponds.

In autumn, one reaps the bounties of mountains and groves,

and in winter, one nourishes in the poetic realm.

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**NING FUCHENG (1897–1966)**

The Four Gentlemen, 1957–1958

A set of four paintings framed and glazed, ink and color on paper, each inscribed by the artist and signed Fucheng, with several artist's seals. (4)

Painting: 41 1/2 × 21 1/2 in (105.4 × 54.6 cm)

Frame: 52 × 31 5/8 in (132.1 × 80.3 cm)

**\$2,500 - 4,000**

寧斧成 (1897–1966) 四君子 水墨紙本 鏡框  
四屏 一九五七至一九五八年作

其一：梅

款識：濃墨作鐵漢，寧此耐寒枝。幹誤漢，  
丁酉（1957）冬月，老腐。

鈐印：一九五七年、老腐、寧二、腐翁金石、斧成六十後作、腐翁書畫

其二：蘭

款識：早浴泉石裡，出討識奇芳。辛苦披榛得，  
方知是國香。一九五八年夏，老腐。

鈐印：老腐、寧二、行易知難

其三：竹

款識：怪石本古色，叢篁蒼玉枝。戊戌  
（1958）孟春，老腐作於今吾草堂。

鈐印：一九五八年、老腐、寧二、大膽無恥

其四：菊

款識：陶令歸時徑未荒，魏公老去節彌芳。  
華前永有千秋在，持比南山壽更長。戊戌  
（1958）三月，老腐。

鈐印：老腐、寧二大年、百花齊放百家爭鳴

Please note this Lot is to be sold at No  
Reserve. 本拍品不設底價

**Provenance:**

Li Luwei, New York, 4 March 1988

Collection of Florence (1920–2018) and

Herbert (1917–2016) Irving, no. 1634

Gift of Florence and Herbert Irving, 2015

The Metropolitan Museum of Art,

2015–present

**來源：**

紐約李露薇，1988年3月4日

佛羅倫斯（1920–2018）及赫伯特·歐雲（1917–  
2016）伉儷（Florence and Herbert Irving）舊  
藏，藏品編號 1634

歐雲伉儷贈，2015年

大都會藝術博物館，2015年迄今

Originating from Haicheng, Liaoning Province,  
Ning Fucheng (1897–1966) relocated to  
Beijing in his 40s and established himself as  
a professional artist. His mastery of the four  
literati arts—poetry, calligraphy, painting, and  
seal carving—is epitomized in the set of four  
paintings included in the present lot.



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# Chronology

## NEOLITHIC CULTURES

|                  |                 |
|------------------|-----------------|
| Cishan-Peiligang | c. 6500-5000 BC |
| Central Yangshao | c. 5000-3000 BC |
| Gansu Yangshao   | c. 3000-1500 BC |
| Hemadu           | c. 5000-3000 BC |
| Daxi             | c. 5000-3000 BC |
| Majiabang        | c. 5000-3500 BC |
| Dawenkou         | c. 4300-2400 BC |
| Songze           | c. 4000-2500 BC |
| Hongshan         | c. 3800-2700 BC |
| Liangzhu         | c. 3300-2250 BC |
| Longshan         | c. 3000-1700 BC |
| Qijia            | c. 2250-1900 BC |

## EARLY DYNASTIES

|                 |                 |
|-----------------|-----------------|
| Shang           | c. 1500-1050 BC |
| Western Zhou    | 1050-771 BC     |
| Eastern Zhou    |                 |
| Spring & Autumn | 770-475 BC      |
| Warring States  | 475-221 BC      |

## IMPERIAL CHINA

|                                    |             |
|------------------------------------|-------------|
| Qin                                | 221-207 BC  |
| Han                                |             |
| Western Han                        | 206 BC-AD 9 |
| Xin                                | AD 9-25     |
| Eastern Han                        | AD 25-220   |
| Three Kingdoms                     |             |
| Shu (Han)                          | 221-263     |
| Wei                                | 220-265     |
| Wu                                 | 222-280     |
| Southern dynasties (Six Dynasties) |             |
| Western Jin                        | 265-316     |
| Eastern Jin                        | 317-420     |
| Liu Song                           | 420-479     |
| Southern Qi                        | 479-502     |
| Liang                              | 502-557     |
| Chen                               | 557-589     |
| Northern dynasties                 |             |
| Northern Wei                       | 386-535     |
| Eastern Wei                        | 534-550     |
| Western Wei                        | 535-557     |
| Northern Qi                        | 550-577     |
| Northern Zhou                      | 557-581     |

|                |           |
|----------------|-----------|
| Sui            | 589-618   |
| Tang           | 618-906   |
| Five Dynasties | 907-960   |
| Liao           | 907-1125  |
| Song           |           |
| Northern Song  | 960-1126  |
| Southern Song  | 1127-1279 |
| Jin            | 1115-1234 |
| Yuan           | 1279-1368 |
| Ming           |           |
| Hongwu         | 1368-1398 |
| Jianwen        | 1399-1402 |
| Yongle         | 1403-1424 |
| Hongxi         | 1425      |
| Xuande         | 1426-1435 |
| Zhengtong      | 1436-1449 |
| Jingtai        | 1450-1456 |
| Tianshun       | 1457-1464 |
| Chenghua       | 1465-1487 |
| Hongzhi        | 1488-1505 |
| Zhengde        | 1506-1521 |
| Jiajing        | 1522-1566 |
| Longqing       | 1567-1572 |
| Wanli          | 1573-1620 |
| Taichang       | 1620      |
| Tianqi         | 1621-1627 |
| Chongzhen      | 1628-1644 |
| Qing           |           |
| Shunzhi        | 1644-1661 |
| Kangxi         | 1662-1722 |
| Yongzheng      | 1723-1735 |
| Qianlong       | 1736-1795 |
| Jiaqing        | 1796-1820 |
| Daoguang       | 1821-1850 |
| Xianfeng       | 1851-1861 |
| Tongzhi        | 1862-1874 |
| Guangxu        | 1875-1908 |
| Xuantong       | 1909-1911 |

## REPUBLICAN CHINA

|                   |           |
|-------------------|-----------|
| Republic          | 1912-1949 |
| People's Republic | 1949-     |

# International Asian Art Auction Calendar 2024

## **Chinese Works Of Art**

New York | 18 March 2024

## **Asian Art**

London, Knightsbridge | 13 May 2024

## **Fine Chinese Art**

London, New Bond Street | 16 May 2024

## **Fine Chinese Ceramics and Works Of Art**

Hong Kong | 29 May 2024

## **Jules Speelman: Completing A Cycle, 60 Years Of Devotion**

Paris | June 2024

## **Fine Asian Works of Art**

Los Angeles | June 2024

## **Art de la Chine**

Paris | 12 June 2024

## **Asian Sale: Important Spring Sale**

Stockholm | 13 June 2024

## **Chinese Works Of Art**

New York | September 2024

## **Asian Art**

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## **Fine Chinese Art**

London, New Bond Street | 7 November 2024

## **Fine Asian Works of Art**

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#### A GILT COPPER ALLOY FIGURE OF SHRI DEVI

Central Tibet, Densatil Monastery,  
circa 1431-35  
37.5cm (14 3/4 in.) high  
600,000 - 800,000 € \*



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Every bidder shall be deemed to act as a principal unless prior to the commencement of the sale there is a written acceptance by Bonhams of a bidder registration form completed and signed by the principal which clearly states that the authorized bidding agent is acting on behalf of the named principal. Absent such written acceptance by Bonhams, any person placing a bid as agent on behalf of

another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid. Every bidder shall be responsible for any use of its assigned paddle or bidding account, regardless of the circumstances.

3. You represent and warrant that: (i) you have provided to us, or will provide upon request, true and correct copies of valid identification and proof of residence and, if applicable, financial and/or corporate documents; (ii) neither you, your principal (if applicable, and subject to Bonhams' prior written acceptance pursuant to section 2 above), nor any individual or entity with a beneficial or ownership interest in either the purchased property or in the purchase transaction is on the Specially Designated Nationals List maintained by the Office of Foreign Assets Control of the U.S. Department of the Treasury nor subject to any other sanctions or embargo program or regulation in effect in the United States, European Union, England and Wales, or other applicable jurisdictions (such programs and regulations, collectively, "Sanctions"); (iii) if you are acting as an agent for a principal, you have conducted appropriate due diligence into such principal, and agree that Bonhams shall be entitled to rely upon such due diligence, you will retain adequate records evidencing such due diligence for a period of five (5) years following the consummation of the sale, and will make these records available for inspection upon Bonhams' request; (iv) neither the purchase transaction (including your bidding activity) nor the purchase funds are connected with nor derive from any criminal activity, and they are not designed to nor have they or shall they, violate the banking, anti-money laundering, or currency transfer laws or other regulations (including without limitation, import-export laws) of any country or jurisdiction, or further any other unlawful purpose, including without limitation collusion, anti-competitive activity, tax evasion or tax fraud; and (v) property purchased by you or your principal (if applicable) hereunder is not and will not be transferred to or used in a country in contravention of any Sanctions.

You acknowledge and agree that we may rely upon the accuracy and completeness of the foregoing warranties.

4. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred.

Unless otherwise agreed, payment in good, cleared funds is due and payable within five (5) business days following the auction sale. Whenever the buyer pays only a part of the total purchase price for one or more lots purchased, we may apply such payments or any deposits, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have received good, cleared funds for all amounts due. Title in any purchased property will not pass until full and final payment has been received by Bonhams. Accounts must be settled in full before property is released to the buyer. In the event property is released earlier, such release will not affect the passing of title or the buyer's obligation to timely remit full payment.

We reserve the right to refuse to accept payment from a source other than the registered bidder or buyer of record. Once an invoice is issued, we cannot change the buyer's name on an invoice.

Payment for purchases must be made in the currency in which the sale is conducted. Bonhams' preferred payment method is by wire transfer. For final purchases exceeding US \$25,000, all payments must be in the form of wire transfer unless other arrangements have been approved in advance. For final purchases below US \$25,000, payment may also be made in or by the following methods:

(i) Cash. Please note that the amount of cash that can be accepted from a given purchaser is limited to US \$5,000 per

auction sale (whether by single or multiple related payments). If the amount payable exceeds that sum, the balance must be paid by another method.

(ii) Cashier's check, money order, or personal check with approved credit drawn on a U.S. bank. A processing fee will be assessed on any returned checks.

(iii) Visa, MasterCard, American Express or Discover debit or credit card issued in the name of the purchaser or record. Only one debit or credit card may be used for payment of an account balance. This method of payment may not be available to first time purchasers.

To the fullest extent permitted by applicable law, the buyer grants us a security interest in the property, and we may retain as collateral security for the buyer's obligations to us, any property and all monies held or received by us for the account of the buyer, in our possession. We also retain all rights of a secured party under the Uniform Commercial Code (which shall mean the New York Uniform Commercial Code, except where the Uniform Commercial Code of another state governs the perfection of a security interest in collateral located in that state), and you agree that we may file financing statements without your signature. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the consignor by law, we may at our election: (a) hold the buyer liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the consignor arising out of the buyer's breach; (b) cancel the sale, retaining as liquidated damages all payments and deposits made by the buyer; (c) cancel the sale and/or resell the purchased property, at public auction and/or by private sale, and in such event the buyer shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, expenses and incidental damages; and/or (d) reveal the buyer's identity and contact details to the consignor. In addition, where two or more amounts are owed in respect of different transactions by the buyer to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the buyer. If all fees, commissions, premiums, bid prices and other sums due to us from the buyer are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

5. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

6. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder, re-open the bidding, or to cancel the sale and re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

We further reserve the right to cancel the sale of any property if: (i) you are in breach of your representations and warranties as set forth in section 3 above; (ii) we, in our sole discretion, determine that such transaction might be unlawful or might subject Bonhams or the consignor to any liability to any third party; or (iii) there are any other grounds for cancellation under these Conditions of Sale.

# Conditions of Sale - continued

7. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the buyer or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the buyer and shall in no event include any compensatory, incidental or consequential damages.

8. All lots in the catalog are offered subject to a reserve unless otherwise indicated in the catalog. The □ symbol next to the lot number denotes no reserve. The reserve is the confidential minimum bid price at which such lot will be sold and it does not to exceed the low estimate value for the lot. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid up to the reserve to protect such interest. If the auctioneer determines that any opening or subsequent bid is below the reserve for a lot, (s)he may reject such opening bid and withdraw the item from sale. **CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.**

9. Other than as provided in the Limited Right of Rescission with respect to identification of authorship, all property is sold "AS IS" and any statements contained in the catalog or in any advertisement, bill of sale, announcement, condition report, invoice or elsewhere as to period, culture, source, origin, media, measurements, size, quality, rarity, provenance, importance, exhibition and literature of historical relevance, merchantability, fitness for a particular purpose, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS, WARRANTIES, OR ASSUMPTION OF LIABILITY. Neither Bonhams nor the consignor shall be responsible for any error or omission in the catalog description of any property. No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

10. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth herein, and, if applicable, as further specified in the "Buyer's Guide" portion of the catalog. Lots designated with a "W" and associated purchased lots, if not removed promptly following sale, will be transferred to an offsite warehouse at the buyer's risk and expense, as set forth in more detail in the "Buyer's Guide." Purchased property that is permitted to remain onsite at Bonhams' facility must be removed at the buyer's expense not later than 5:00 p.m. local time five (5) business days following the date of the sale. If not so removed, a storage fee of US \$5.00 per lot per day will be payable to us by the buyer beginning at the close of the 14th day following the sale, and we may thereafter transfer such property to an offsite warehouse at the buyer's risk and expense.

Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the buyer and at the buyer's entire risk, as are the identification, application for, and cost(s) of obtaining any necessary export, import, restricted material (e.g. endangered species) or other permit for such lots.

11. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or our licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent. Bonhams and the consignor make no representation or warranty as to whether the buyer acquires any copyrights on the purchase of an item of property.

12. Bonhams may, in our discretion, as a courtesy and free of charge, execute bids on your behalf if so instructed by you, provided that neither Bonhams nor our employees or agents will be liable for any error or default (whether human or otherwise) in doing so or for failing to

do so. Without limiting the foregoing, Bonhams (including our agents and employees) shall not be responsible for any problem relating to telephone, online, or other bids submitted remotely through any means, including without limitation, any human error, telecommunications or internet fault or failure, or breakdown or problems with any devices or online platforms, including third-party online platforms, regardless of whether such issue arises with our, your, or such third-party's technology, equipment, or connection. By participating at auction by telephone or online, bidders expressly consent to the recording of their bidding sessions and related communications with Bonhams and our employees and agents, and acknowledge their acceptance of these Conditions of Sale as well as any additional terms and conditions applicable to any such bidding platform or technology.

13. These Conditions of Sale shall bind the successors and assigns of all bidders and buyers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. No act or omission of Bonhams, its employees or agents, nor any failure thereof to exercise any remedy hereunder, shall operate or be deemed to operate as a waiver of Bonhams' rights under these Conditions of Sale. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

14. These Conditions of Sale and the buyer's and our respective rights and obligations hereunder shall be governed by and construed and enforced in accordance with the laws of the State of New York. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the buyer of lots consigned hereunder) shall be resolved by the procedures set forth below.

15. You accept and agree that Bonhams will hold and process your personal information and may share and use it as required by law and as described in, and in line with Bonhams' Privacy Policy, available online at <http://www.bonhams.com/legals/9945/>. If you desire access, update, or restriction to the use of your personal information, please email [data.protection@bonhams.com](mailto:data.protection@bonhams.com).

## SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the buyer resides or does business. Buyers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight-forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

## MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share the fees and expenses of mediation. The mediator shall be a retired judge or an attorney familiar with

commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent mediation, arbitration or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national or international arbitration service agreed to by the parties, and shall be selected as follows: (i) If the arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on an arbitration service, the arbitration shall be conducted by Judicial Arbitration and Mediation Services, Inc. ("JAMS") or another national or international alternative dispute resolution ("ADR") provider of Bonhams' choice, and the arbitrator shall be selected in accordance with JAMS' Streamlined Arbitration Rules and Procedures or the rules of the other ADR provider selected by Bonhams. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the arbitration service:

- (i) The arbitration shall occur within 60 days following the selection of the arbitrator;
- (ii) The arbitration shall be conducted in New York, New York; and
- (iii) Discovery and the procedure for the arbitration shall be as follows:
  - A. All arbitration proceedings shall be confidential;
  - B. The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;
  - C. Discovery, if any, shall be limited as follows:
    - (i) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (ii) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (iii) Compliance with the above shall be enforced by the arbitrator in accordance with New York law;
    - D. Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;
    - E. The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitration.

## LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original buyer (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the UPPERCASE TYPE heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within ten (10) days

# Conditions of Sale - continued

after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original buyer alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original buyer the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the buyer on the sale and make demand on the consignor to pay the balance of the original purchase price to the original buyer. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original buyer our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original buyer only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The buyer hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the buyer's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. THE BUYER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the UPPERCASE TYPE heading of the catalog entry for the lot. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) Chinese, Japanese and Korean paintings and calligraphy (unless, within twenty-one days of the sale of any such lot, the original purchaser gives written notice to Bonhams alleging that the lot is a counterfeit and within ten days after giving such notice returns the lot to us in the same condition as at the time of sale and demonstrates to our satisfaction that the lot is a counterfeit), as current scholarship in these respective fields does not permit unqualified statements as to Authorship or date of execution; (c) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the UPPERCASE TYPE heading identifying the Authorship; (d) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (e) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (f) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

For purposes of sections (a) and (b) above, "counterfeit" is defined as a work created with intent to deceive.

## LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE BUYER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE BUYER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES. IN NO EVENT SHALL THE AGGREGATE LIABILITY OF BONHAMS AND ITS CONSIGNOR TO A PURCHASER EXCEED THE PURCHASE PRICE ACTUALLY PAID FOR A DISPUTED ITEM OF PROPERTY.

# Buyer’s Guide

## BUYING AND BIDDING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at [www.bonhams.com](http://www.bonhams.com) or contact our Client Services Department at Tel: 1-800-959-4383 (toll free, within the US) or Tel: 1-908-707-0077 (outside the US).

### Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at [www.bonhams.com/us](http://www.bonhams.com/us).

### Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request and are strongly recommended for all intending bidders who cannot view the property in person.

### Estimates

Bonhams' catalogs include low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

### Reserve

Unless indicated by the  $\rho$  symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the consignor is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

### Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a  $\blacktriangle$  symbol next to the lot number(s). Bonhams may also offer property for a consignor that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a  $\bigcirc$  symbol next to the lot number(s).

### Bidding at Auction

You must be eighteen (18) years old or over to bid. At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, or via email. Irrespective of previous bidding activity a valid Bonhams' client account is required to participate in bidding activity. You will be required to provide government issued proof of identity, proof of residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. We may also request a financial reference and/or deposit from you before allowing you to bid. By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale. Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding

normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor up to the amount of the reserve, but never above it. We assume no responsibility for failure to execute bids for any reason whatsoever.

### In Person

If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

### Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at [www.bonhams.com/](http://www.bonhams.com/) us, at offsite auction locations and at our Los Angeles, San Francisco and New York galleries.

### By Telephone

We can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of twenty-four (24) hours prior to the sale.

### Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit [www.bonhams.com/us](http://www.bonhams.com/us) for details.

In order to bid online in a sale, you must be eighteen (18) years old or over and you must register to bid via [MyBonhams.com](http://MyBonhams.com). Once you have registered, you should keep your account details strictly confidential and not permit any third party to access your account on your behalf or otherwise. You will be liable for any and all bids made via your account. Please note payment must be made from a bank account in the name of the registered bidder.

*Online Bidding Registration for Individuals:* Enter your full name, email, residential address, date of birth and nationality and provide a valid credit card in your name which will be verified via Stripe before you are able to bid. If your credit card fails verification, you will not be permitted to bid and you should contact the Client Services Department for assistance. We may in addition request a financial reference and/or deposit from you prior to letting you bid. If you are bidding as agent on behalf of another party, you agree: (i) to disclose this fact to the Client Services Department; (ii) to provide such information as we require to enable us to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks) on that third party; and (iii) that where your bid is successful, you are jointly and severally liable with that other party for the full amounts owing for the successful bid (whether or not you have disclosed that fact or the identity of the principal). Where you are the successful bidder for any lot with a hammer price equal to or in excess of US \$10,000, and if you have not provided such documents previously, you will be required to upload or provide to the Client Services Department your government issued photo ID and (if not on the ID) proof of your address before the purchased lot can be released to you. Notwithstanding the foregoing, we reserve the right to request ID documentation from any bidder or buyer and to refuse to release any purchased lot until such documentation is provided.

*Online Bidding Registration for Companies or Other Legal Entities:* You must select the option to set up a business account and then provide your full name, email, residential

address, date of birth and the full name of the entity. You must provide a credit card for verification either in your name or the name of the entity but payment must be made from an account in the entity's name. If your credit card fails verification, you will not be permitted to bid and should contact the Client Services Department for assistance. We may, in addition, require a bank reference or deposit prior to letting you bid. For all successful bids, we require the entity's certificate of formation/incorporation or equivalent documentation confirming the entity's name and registered address, documentary proof of each beneficial owner owning 25% or more of the entity, and proof of your authority to transact before the lot can be released to you.

We reserve the right to request any further information from any bidder that we may require in order to carry out any identification, anti-money laundering or anti-terrorism financing checks conducted by us. We may at our discretion postpone or cancel your registration, not permit you to bid and/or postpone or cancel completion of any purchase you may make.

### Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

|                        |                            |
|------------------------|----------------------------|
| \$50-200.....          | by \$10s                   |
| \$200-500.....         | by \$20/50/80s             |
| \$500-1,000.....       | by \$50s                   |
| \$1,000-2,000.....     | by \$100s                  |
| \$2,000-5,000.....     | by \$200/500/800s          |
| \$5,000-10,000.....    | by \$500s                  |
| \$10,000-20,000.....   | by \$1,000s                |
| \$20,000-50,000.....   | by \$2,000/5,000/8,000s    |
| \$50,000-100,000.....  | by \$5,000s                |
| \$100,000-200,000..... | by \$10,000s               |
| above \$200,000.....   | at auctioneer's discretion |

**The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.**

### Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams' auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

### Buyer's Premium

A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

### Payment

Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within five (5) business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank.

# Buyer’s Guide - continued

## Sales Tax

Residents of states listed in section 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed in the Conditions of Sale. If you wish to use your resale license please contact the Client Services Department for our form.

## Regulated Species Materials

The export of a lot from the United States or import into certain countries may be subject to export or import regulations, licensure and/or other restrictions; in particular, lots containing plant or animal materials such as tortoiseshell, coral, whalebone or certain types of woods, irrespective of age or value, may require the granting of one or more export or import licenses or certificates, or may be banned from import altogether by some countries. Moreover, the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country. Lots that contain such regulated species materials may also not be eligible for exportation or for re-importation into the United States if they are not at least 100 years of age. In addition, resales of lots containing certain regulated species materials may be subject to restrictions in some jurisdictions.

Lots noted in the catalog with a “Y” next to the lot number contain one or more such regulated plant or animal materials, however lots containing regulated material may lack the Y notation. It is the buyer’s responsibility to investigate any such restrictions and to obtain any relevant export or import licenses. Please note that this process is governed by local authorities and may take considerable time. Regardless of any delay in the obtaining of an export/import license or certificate or denial thereof, purchased lots shall be paid for in accordance with the Conditions of Sale, and any such delay or denial shall not serve as the basis for cancellation of any sale. Prospective buyers are advised to obtain information from the relevant regulatory authorities regarding export and import restrictions, requirements, and costs prior to bidding.

Prospective buyers should also check with their local (e.g. state) regulatory authorities regarding any local restrictions and/or permit requirements that may apply with respect to purchases of regulated species materials. Upon request, Bonhams may refer the purchaser to a third-party agent to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that any necessary licenses or certificates can be obtained. Please contact the relevant Specialist Department for a suggested list of shipping agents prior to placing a bid if you are uncertain as to whether a lot is subject to export/import license or certificate requirements or related restrictions.

## Collection of Purchases

Scheduling an appointment and payment in full prior to arrival will facilitate the quick release of your property. If you are sending a third party to collect, please provide details to our Client Services Department at [invoices.us@bonhams.com](mailto:invoices.us@bonhams.com) prior to your scheduled pickup or we will be unable to release your property.

For your convenience, pre-allocated 30-minute collection time slots are available by appointment Monday through Friday between 9am – 4:30pm local time. To schedule collection of purchases, please contact our Client Services Department at Tel: 1-800-959-4383 (toll free, within the US) or Tel: 1-908-707-0077 (outside the US).

## Shipping & Removal

Buyers are to review the Offsite Sold Property Storage section (below) for information regarding lots that will be removed to the offsite warehouse of Door To Door shortly after the sale. These designated lots must be collected by the buyer from Bonhams (at the designated premises where the sale occurred) prior to the day and time designated in the Offsite Sold Property Storage section, or from Door To Door thereafter. If buyers of these designated lots also buy other lots, these lots may also be removed to the warehouse of Door To Door, so all lots remain together and customers can collect or ship from one location. All other items will remain at Bonhams for a period of fourteen (14) days, after which time they may be transferred to offsite storage at the buyer’s risk and expense.

For an additional fee, Bonhams may provide packing and shipping services for certain items. If you wish to receive a

Bonhams’ shipping quote, please indicate this at the time of registration. Carriers are not permitted to deliver to P.O. boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

## Handling and Storage Charges

Storage charges of US \$5 per lot, per day will begin accruing for any lots not collected within fourteen (14) calendar days of the auction.

Bonhams reserves the right to remove uncollected sold lots to the warehouse of Door To Door at the buyer’s risk and expense. Handling and storage and Full Value Protection fees will apply, as further set forth in the Offsite Sold Property Storage section (below).

## Offsite Sold Property Storage

All lots marked with a “W” in the catalogue are oversized and subject to additional storage and shipping as set forth below. Lots not so listed will remain at Bonhams; provided, however, THAT IF BUYERS OF W LISTED LOTS ALSO BUY OTHER NON-LISTED ITEMS, THESE OTHER LOTS WILL ALSO BE REMOVED TO THE WAREHOUSE OF DOOR TO DOOR, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams Client Services Department.

A. NEW YORK Sales (and New York Online Sales). Unless you are otherwise notified:

- **W lots (and additional purchases) from sales occurring on *Tuesdays* and *Wednesdays*** will be transferred to offsite storage at Door To Door on the proximate *Thursdays*. You may collect W lots from Bonhams by 5pm Eastern Time on *Wednesdays*.

Purchases will be available for collection on *Fridays* of the same week from Door To Door.

- **W lots (and additional purchases) from sales occurring on *Thursdays*, *Fridays* and *Mondays*** will be transferred to offsite storage at Door To Door on the proximate *Tuesdays*. You may collect W lots from Bonhams by 5pm Eastern Time on *Mondays*.

Purchases will be available for collection on *Wednesdays* from Door To Door.

Collections appointments must be booked twenty-four (24) hours in advance with Door To Door (subject to full payment of all outstanding amounts due to Bonhams and Door To Door).

Address:  
Door To Door Services  
50 Tannery Rd  
Somerville, NJ 08876

B. LOS ANGELES Sales (and Los Angeles Online Sales)

- You will be notified in advance of the sale of the date and time of the removal of W lots (and additional purchases) to the Door To Door warehouse. Please be advised that removal may occur the day following the day of the sale.

Collections appointments must be booked twenty-four (24) hours in advance with Door To Door (subject to full payment of all outstanding amounts due to Bonhams and Door To Door).

Address:  
Door to Door Services  
6280 Peachtree St  
Commerce, CA, 90040

The transfer of lots to the warehouse of Door To Door is at the buyer’s risk and expense. For sold lots removed to Door To Door, there will be transfer and Full Value Protection charges due immediately upon transfer and daily storage charges will begin to accrue five (5) business days after the transfer.

The per-lot charges of Door To Door Services are as follows (plus any applicable sales tax):

## FURNITURE/LARGE OBJECTS

Transfer ..... \$75  
Daily storage..... \$10  
Full Value Protection (on Hammer + Premium + tax) 0.3%

## SMALL OBJECTS

Transfer ..... \$37.50  
Daily storage..... \$5  
Full Value Protection (on Hammer + Premium + tax) 0.3%

Please note, Door To Door does not accept liability for damage or loss due to negligence or otherwise, exceeding the stated value of such goods, or at its option the cost of repairing or replacing the damaged or missing goods.

**For more information regarding storage, shipping, or collection from Door To Door please contact Door To Door directly at [auctions@dttdusa.com](mailto:auctions@dttdusa.com).**

## Payment

Payments for purchased lots must be made directly to Bonhams. Door To Door will not release property unless the buyer has paid Bonhams in full. All charges for handling and storage due to Door To Door must be paid by the time of collection from their warehouse. Payment may be made by cash, check, or credit card. Please contact Door to Door in advance to ascertain the amount due.

Lots will only be released from the Door To Door warehouse upon production of a “Release Order” obtained from the Cashier’s Office at Bonhams.

The removal/storage and/or shipment by Door To Door of any lots will be subject to their standard Conditions of Business, which can be found at <https://www.dtdusa.com/terms-and-conditions> and are available upon request from the Bonhams Client Services Department or from Door To Door directly.

# Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)  
Please circle your bidding method above.

Paddle number (for office use only)

**General Notice:** This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding. Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

**Notice to Absentee Bidders:** In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

**Notice to First Time Bidders:** New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

**Notice to online bidders:** If you have forgotten your username and password for [www.bonhams.com](http://www.bonhams.com), please contact Client Services.

**If successful**  
I will collect the purchases myself ☐  
Please contact me with a shipping quote (if applicable) ☐  
I will arrange a third party to collect my purchase(s) ☐

**Please email the completed Registration Form and requested information to:**  
Bonhams Client Services Department  
580 Madison Avenue  
New York, New York 10022  
Tel +1 (212) 644 9001  
[bids.us@bonhams.com](mailto:bids.us@bonhams.com)

# Bonhams

|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |                                                                           |                                                                    |                |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------|--------------------------------------------------------------------|----------------|
| Sale title:                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       | Passion and Philanthropy: Chinese Art from The Metropolitan Museum of Art | Sale date:                                                         | March 18, 2024 |
| Sale no.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          | 29806                                                                     | Sale venue:                                                        | New York       |
| <b>General Bid Increments:</b><br>\$10 - 200 .....by 10s<br>\$200 - 500 .....by 20 / 50 / 80s<br>\$500 - 1,000 .....by 50s<br>\$1,000 - 2,000 .....by 100s<br>\$2,000 - 5,000 .....by 200 / 500 / 800s<br>\$5,000 - 10,000 .....by 500s<br>\$10,000 - 20,000 .....by 1,000s<br>\$20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s<br>\$50,000 - 100,000 .....by 5,000s<br>\$100,000 - 200,000 .....by 10,000s<br>above \$200,000 .....at the auctioneer's discretion<br>The auctioneer has discretion to split any bid at any time. |                                                                           |                                                                    |                |
| Customer Number                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |                                                                           | Title                                                              |                |
| First Name                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |                                                                           | Last Name                                                          |                |
| Company name (to be invoiced if applicable)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |                                                                           |                                                                    |                |
| Address                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |                                                                           |                                                                    |                |
| City                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |                                                                           | County / State                                                     |                |
| Post / Zip code                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |                                                                           | Country                                                            |                |
| Telephone mobile                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |                                                                           | Telephone daytime                                                  |                |
| Telephone evening                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |                                                                           |                                                                    |                |
| Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.                                                                                                                                                                                                                                                                                                                                                                                                                 |                                                                           |                                                                    |                |
| E-mail (in capitals) _____<br>By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.                                                                                                                                                                                                                                                                                                 |                                                                           |                                                                    |                |
| I am registering to bid as a private client <input type="checkbox"/>                                                                                                                                                                                                                                                                                                                                                                                                                                                              |                                                                           | I am registering to bid as a trade client <input type="checkbox"/> |                |
| Resale: please enter your resale license number here _____ We may contact you for additional information.                                                                                                                                                                                                                                                                                                                                                                                                                         |                                                                           |                                                                    |                |

|                                             |                      |
|---------------------------------------------|----------------------|
| SHIPPING                                    |                      |
| Shipping Address (if different than above): |                      |
| Address: _____                              | Country: _____       |
| City: _____                                 | Post/ZIP code: _____ |

Please note that all telephone calls are recorded.

| Type of bid<br>(A-Absentee, T-Telephone) | Lot no. | Brief description<br>(In the event of any discrepancy, lot number and not lot description will govern.)<br>If you are bidding online there is no need to complete this section. | MAX bid in US\$<br>(excluding premium and applicable tax)<br>Emergency bid for telephone bidders only* |
|------------------------------------------|---------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------|
|                                          |         |                                                                                                                                                                                 |                                                                                                        |
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|                                          |         |                                                                                                                                                                                 |                                                                                                        |
|                                          |         |                                                                                                                                                                                 |                                                                                                        |

**You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.**

\* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams only if we are unable to contact you by telephone or should the connection be lost during bidding.

|                                                                                                                                                                                                                                                                                                         |       |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------|
| BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS. |       |
| Your signature:                                                                                                                                                                                                                                                                                         | Date: |







**Bonhams**  
580 Madison Avenue  
New York, NY 10022

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+1 212 644 9001  
[bonhams.com](http://bonhams.com)

**AUCTIONEERS SINCE 1793**